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# NEW AMERICAN MUSIC READER

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NUMBER ONE

BY  
FREDERICK ZUCHTMANN



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## INTRODUCTION.

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Just as language is studied from examples of the best writers, so music should be studied from the works of the best composers. The song contains all the elements of instruction, and those elements should be studied for the sake of interpreting the song. Melody, rhythm, tone-production, enunciation, breathing, and interpretation are best studied from living and vital songs, and these should be the source and the basis as well as the object of instruction. The song is the goal. When the goal is reached the race is over. Hence, the constructive elements that enter into the song should first be studied, the difficult intervals, the uncommon or unexpected either in tune or rhythm, the pronunciation of difficult words and their musical setting; all these things which are proper for drill should be carefully gone over, and then the child may confidently and successfully attack the song as a whole, with the reasonable hope of singing it correctly. He thus gains confidence and enthusiasm for additional triumphs.

The first thing needed is for the child to obtain a certain amount of experience in music, and to gain the power to hear accurately, to exactly reproduce tones heard, and to use the singing voice correctly. This comes just as does the power to talk through imitation. Hence, the first lessons consist of rote songs and of practice in the reproduction of musical tones and of words applied to music.

Every music teacher understands that this is the proper procedure, but it has been taken so much as a matter of course that special teachers as well as grade teachers have been obliged to find and supply the needed exercises from every possible source. The first part of this book covers this work so completely that the practical teacher will find everything necessary for this stage of instruction.

After the child has learned to sing the little rote songs, to match tones with his own voice, and to have a sufficient power of concentration, the great study of the major scale should begin, again through imitation, the teacher singing little scale passages *with the names*, which the child imitates simply and unconsciously. But there is nothing in any exercise which requires any particular kind of names to be used. The tones may be sung *doh, ray, me; one, two, three; or loo, loo, loo.*

For dictation the numerals are universally used, and the response may be as the supervisor prefers, with numerals or syllables, or neither. It will seem easier to sol-fa the exercises, but if that is the constant practice sight reading will always be a long way off, for the real test of thinking in sounds is the ability to apply words directly.

Power to do is gained by practice upon new material. Have the courage, therefore, to go forward constantly into new work. A few repetitions suffice to make the work merely rote. The imitative power of children is so great that the teacher must guard against its insidious influence by constantly testing the ability of individuals. Begin this in the primary grades and keep it up. Check the leaders on whom the others unconsciously lean. See what the class and individuals can do while the leaders are silent.

It is the purpose of the New American Music System to eliminate the superfluous. As an instance, the quarter note has been selected (as is the general use in modern music) as the unit of measurement, and receives one beat. It stands therefore for something constant, and the child is not bothered with the useless practice of giving now a half note, now a quarter, or possibly a whole note one beat. The half note means two beats, the whole note four, and not until he has mastered the great facts of two-part, three-part, four-part and six-part rhythm is he obliged to learn that the eighth note may stand for a beat, and sometimes even a half note.

Again all the difficulties of key signatures are deferred through the use of the Key-chord until the young pupil has mastered the great and essential principle in staff notation, namely, to read by relative position on the staff degrees. The Key-chord aids in this, and is an effective substitute for the signature, since, practically with an empty staff, it locates the position of the tones of the scale. *This for the singer, is all that the Key signature accomplishes.* After sufficient practice in notation thus applied, with the key note in all the positions found on the staff, the pupil is prepared to study the common Keys as they occur with their proper signatures.

The work of the first part of this reader is imitative, and should be given by the instructor in connection with the charts. If the charts are not used the teacher will be obliged to make a thorough and liberal use of exercises transferred to the blackboard.

Blackboard work may be almost entirely omitted when the second half of the book is reached, by placing the book in the hands of every pupil. If the pupils do not have the books, the exercises must be copied upon the blackboard.

While this introduction does not attempt to analyze the book and elaborate all its points, a few of them are more definitely stated below : —

**Breathing.** Exercises in breathing are of vital importance, but should be of the simplest character, and such as will not arouse the child's self-consciousness by calling attention to the mechanical means employed. It is therefore advisable to cultivate the habit of deep and sustained breathing as an incident to some simple physical exercises. Such exercises are provided for in this book on pages 18 and 19. No child can sing well who cannot breathe deeply, freely and naturally.

**Vocal Drill.** The great importance of producing and developing the head tones in children's voices is acknowledged by every expert in voice production. The practice of this must begin at the first lesson, and thereafter constantly and faithfully continue. From the very first exercise and onward this has been constantly in view. Every exercise, every song, every isolated phrase has been designed or chosen with the intention of developing the natural and beautiful flute-like tone of the head register.

**The Study of Rhythm.** The child's earliest musical perceptions are manifested in forms of rhythm; hence the rhythmic element in music is recognized from the first, and exercises of various kinds of a purely rhythmic character are freely interspersed.

**Training of the Ear.** Ear training is the basis of all musical knowledge. Practically the first half of the primer is devoted to imitative work, taking the form of bright, merry little songs, phrases (with and without words), and accented examples, thus approaching the matter from all sides.

**Training the Eye.** By means of Practice Diagrams, constructed ladder-wise, or by a column of figures, the pupils after their general experience with the whole scale make their first analytical acquaintance with related tones commencing with the interval of a second, two tones, and adding, one by one, the remainder of the scale.

**Practice-Staff.** This is a staff without signature, intended to be used in conjunction with the Practice Diagrams for the purpose of transferring the numeral work to the staff proper.

**The Key-Chord.** The plan herein adopted of showing the constituents of the basic chord of music is a practical compromise, and a valuable introduction to the study of key signatures. The Key-Chord has this further great advantage: It shows clearly and distinctly at a glance the location of the four more prominent notes of each key, and compels attention to the *similarity* of location, either on lines or in spaces, of 1, 3, and 5, and the *dissimilarity* of 8. This in itself is a daily object-lesson of the very first rank.

**Visible and Oral Dictation.** Dictation has ever been one of the principal aids of the teacher. Much and varied material is herein furnished, and a feature is also made of dictation drawn from the songs, thus giving preliminary drill in the matter contained in them.

**Enunciation.** In singing this is such an important element that no excuse is needed for its constant use in this book. The study of vowels and vowel quantities, and of consonant enunciation, are of the utmost value in singing, and should receive the teacher's most careful attention.

**Part Singing.** An optional alto part has been added to many of the songs. This may serve as an effective aid to the harmony, if the songs are ever used with the piano, or may be sung occasionally by the teacher after the song has been thoroughly mastered by the pupils, thus familiarizing the pupil with music in parts, a more difficult form than the unisonic, teaching him to concentrate his attention, to tune his voice, and to blend his tones with those of another part.

**Special Songs** have been provided for every month of the school year, as well as for various occasions. An interesting melody correct in form, with words not beyond the child's comprehension, has been the standard set.

The author wishes especially to express his thanks to the many friends and co-laborers who have aided him with advice, suggestion and criticism in the making of this book. The essential principles of The American Music System are retained, and the changes are such as will render the system more elastic and fitted to meet the needs of all classes of schools, and the varied requirements of supervisors and directors of music instruction throughout the country.



# I. FIRST STEPS.

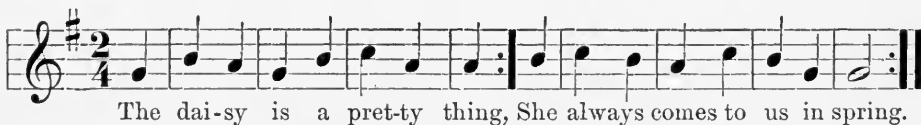
By the use of rote songs, children gain the ability to concentrate their attention, to listen thoughtfully, and to tune and unite their voices on tones of given pitch. These imitative processes are the first steps in learning to sing. The following songs and exercises are material for imitation, to educate the ear, train the voice within the proper compass, and to arouse the interest by pleasant words, tunes and rhythms. Vowels and syllables should be sung on such pitches as to bring out the soft quality of the head voice, and constant thought and effort should be given by the teacher to secure this beautiful voice quality. Harsh singing should not be tolerated in the school room. Nos. 1, 2, 3 and 10 are intended to show the class teacher how to present a rote song, taking for this such subsequent songs as please.

## 1. Come with Me.

Pupils sing line by line after the teacher. The whole is then sung without repeats.



## 2. The Daisy.

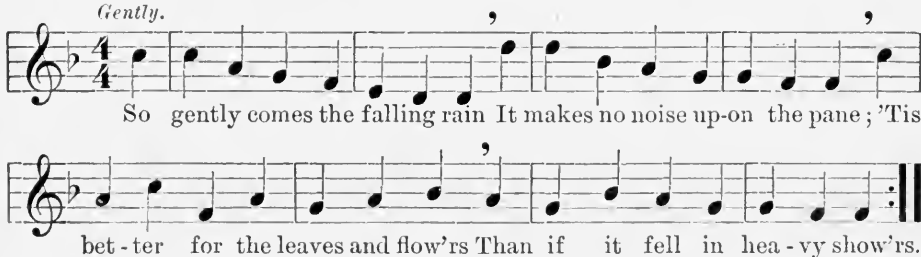


## 3. The Rain.

First sing the song as a whole, then let the pupils take up the text line by line and the music phrase by phrase until both are memorized. It is a good practice to let pupils sometimes recite the text before the song is sung.

The *Comma* (,) indicates the place where the breath should be taken.

*Gently.*



NOTE. A chromatic pitch instrument is indispensable. The pitch must be accurately given for all songs and exercises. The teacher must conduct all the singing, not only in songs but in exercises as well, using appropriate gestures indicating when to begin, and marking the onward movement together with the expression.

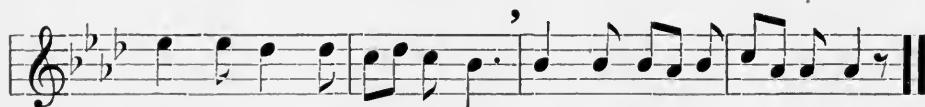
#### 4. The Flowers.

Gaelic Melody.

*Brightly.*



1. Flow - ers here and flow - ers there, Flow-ers blooming ev - 'ry-where;
2. Lit - tle dai - sies pure and bright, Bright as stars that shine at night;



Ros - es red and li - lies fair, Fra - grant per-fume fills the air.  
But - ter-cups and vio - lets too, Peep - ing up the grass-es thro'.

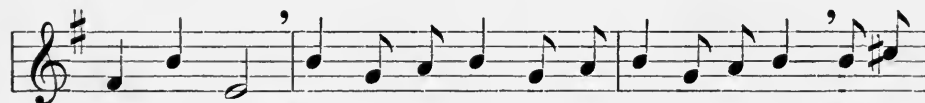
#### 5. The Little Doves.

Folksong.

*Sweetly.*



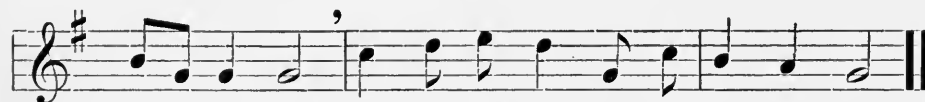
1. High on the top of an old pine tree, Broods a mother dove, with her
2. Fast grow the young ones, by day and night, Till their wings are plumed for a



young ones three; Warm o - ver them is her soft, down-y breast, And they  
long, long flight. Then when the time to— go draws nigh, They—



sing so sweet - ly in their nest; "Coo," say the lit - tle ones,  
fly a - way and say "good - bye." "Coo," say the lit - tle ones,



"Coo," says she, All in their nest in the old pine tree.  
"Coo," says she, Swift - ly they fly from the old pine tree.

## 6. The Vowel in Singing.

Vowels should be formed with the upper and lower teeth widely enough separated to introduce two fingers. See Fig. I. While the shape of the opening made by the lips will vary, the teeth should be kept well apart for all vowel sounds. This assists materially in the production of a mellow and pleasing quality, and tends to prevent objectionable thinness of tone in such vowels as *ē* and *ā*. See Figs. II., *ä*; Fig. III., *a*; Fig. IV., *ē*; Fig. V., *ō*; Fig. VI., *oo*.

Fig. I.



Fig. II. *ä*.



Fig. III. *a*.



Fig. IV. *ē*.



Fig. V. *ō*.



Fig. VI. *oo*.



## 7. The Vowel Prolonged.

Sing each of these exercises in one breath. The change from one vowel to another in the second measure of exercises 4 and 5 must be made without interrupting the tone.

A Tie (—) unites two notes of the same pitch into one sound.

1. *Softly.*

2.

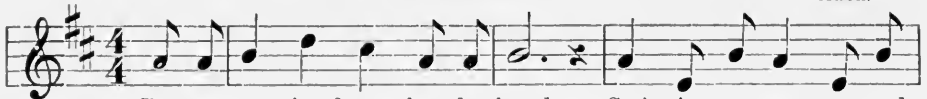
3.

4.

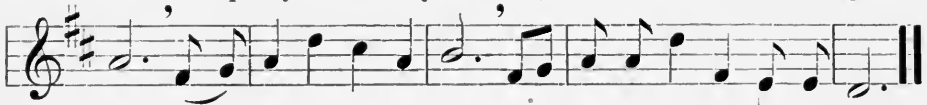
5.

## 8. Pussy Willows.

Anon.

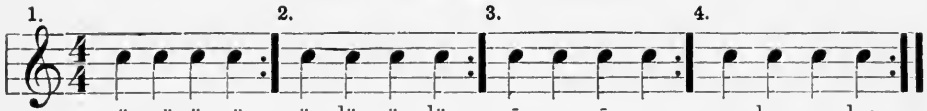


1. Pretty pus-sies down by the brook, Swinging a-way to and  
2. If I put you down by the fire, Pus-sies so cun-ning and



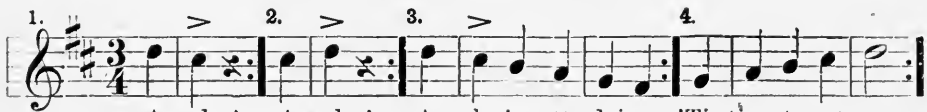
fro, On the bend-ing wil-low boughs, Like pus-sy cats all in a row.  
shy, I—won-der if you'll turn In-to pus-sy cats by and— by?

## 9. The Prefixed Consonant.



1. ä pä ä pä 2. ä lä ä lä 3. ö no ö no 4. oo loo oo loo  
pä ä pä ä lä ä lä ö mo ö mo loo oo loo oo

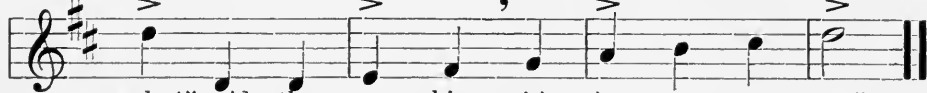
## 10. Awake! Pretty Daisy.



A-wake! A-wake! A-wake! pretty daisy, 'Tis time to get up.



"A-wake! pret-ty dai-sy, and sweet but-ter-cup! A-



wake!" said the sun-shine, "'tis time to get up."

## 11. Mother's Birthday.

Reinecke.



Moth-er dear, we give you greet-ing, On this hap-py day;



We will love you, nev-er-grieve you, Nev-er dis-o-bey.

## 12. Melodic Groups.

These are to be sung by the teacher for imitation by a pupil or pupils.

**Individual Singing:**—The real progress of the work can be judged only by the ability of individuals. Hence the endeavor to have each child sing alone should be made from the outset. As often as possible let each rise and sing some of these imitative groups, or a line or a stanza of a song, the scale, etc. This practice should be continued with several different pupils every day.

1. lo lo lo lo lo lo loo loo loo loo loo loo  
loo loo loo koo koo koo ko ko ko so so so

2. lo lo lo loo loo loo loo loo loo

3. lo lo lo loo loo loo loo loo loo

4. lo lo lo loo loo loo loo loo loo

5. loo loo loo no no no no no no no no no  
ō ā ō oo ō ā ō —————

6. no no no no no no no no no

7. no no no no no no no no no

## 13. The Robin.

Wm. Allingham.

Oh, rob - in, rob - in red - breast, Oh,  
rob - in, rob - in dear! The rob - in sings so  
sweet - ly In the fall - ing of the year.

## 14. Vowels Prolonged. The Head Voice.

The teacher's mouth will indicate to the pupils the change of vowel, which change must be made without interrupting the tone.

1. oo—ō—ā oo—ā—ō ō—ā—oo oo—ee—ō ō—ee—oo ō—ā—ā—ee—oo

## 15. Johnny, Shake the Apple-tree.

Reinecke.

From "Fifty Songs for Children."

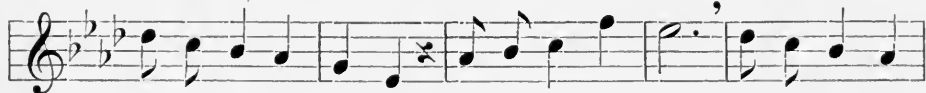
*Slow waltz time.*



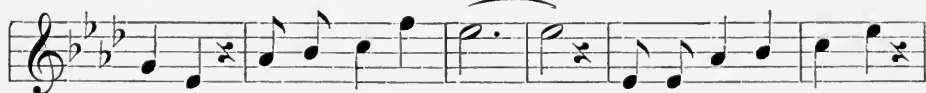
Pret - ty lit - tle John - ny, Pol - ly, come with me,



Come in - to the gar - den, Shake the ap - ple - tree.



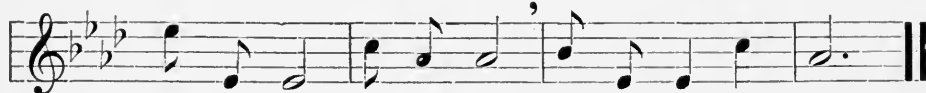
I will shake the highones, You may shake the low; When we've fill'd our



bas-ket Homeward we will go. — Pret - ty lit - tle John - ny,



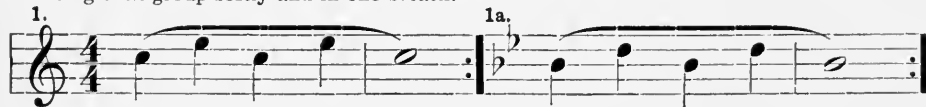
Pol - ly, come with me, Come into the gar - den, Shake the apple - tree,



Ap - ple - tree, ap - ple - tree, Shake the ap - ple - tree.

## 16. Vocal Drills.

Sing each group softly and in one breath.



koo \_\_\_\_\_  
pro \_\_\_\_\_  
mo \_\_\_\_\_



koo \_\_\_\_\_  
pro \_\_\_\_\_  
mo \_\_\_\_\_



oo \_\_\_\_\_  
ō \_\_\_\_\_  
ā \_\_\_\_\_



pro \_\_\_\_\_  
ā \_\_\_\_\_  
ee \_\_\_\_\_



## 17. Enunciation with Singing Tone.

1. 2. 3. 4.

ä mä ä mä ä fä ä fä mo ö mo ö oo coo oo coo  
mä ä mä ä fä ä fä ä ö no ö no coo oo coo oo

## 18. Clean Hands.

MOTION SONG.

Mozart.

1. Raise your hands if they are clean, By the teach-er to be seen.

2. Hold them ver - y still a - gain, Teach-er, see each pret - ty vein

Hands and fa - ces clean and bright, How they do our hearts de - light !

All a - long our fin - gers glide, Like a streamlet's flow - ing tide.

Raise them high-er, turn them so. Oh ! they're al - most white as snow !

Oh, how healthy we must be, When the blood can flow so free !

## 19. Vowels and Consonants.

1. 2. 3.

pä pä pä tō tō tō loo loo loo  
kā kā kā ko ko ko koo koo koo

4. 5. 6.

noo no nä koo ko kä nee nä nä-ē-ō-oo  
pä pä pä lä lo loo mä mo moo ö-ä-ee

7. 8. 9.

soo so sä boo bo bä so sä see-oo-ä-ō

## 20. High and Low.

1. High, low, down we go. no no no no no

2. Here we go up. Now we come down. pro pro

## 21. Groups for Imitation.

Teacher sings, pupils repeat the same. Observe the accents.

1. lo lo lo oo - ö - oo

2. no no no oo - ä - oo

3. koo koo koo koo oo ö ä oo

4. loo loo loo ö - ö - ö

5. pro pro pro pro ä

6. pro pro pro oo

7. loo loo loo loo oo - ö - ä - oo

8. ä

9. ä

10. sko

## 22. The Prefixed Consonant.

1. ä gü ä gü

2. no ö no ö

3. ö tö ö tö

4. boo oo boo oo

## 23. Exercise for Head Voice. Call and Echo.

1. Lu - lu! (Lu - lu!)

2. Ted - dy. (Ted - dy!)

3. Ben - ny! (Ben - ny!)

4. Ben - ny! (Ben - ny!)

## 24. Come Out and Play.

SCALE SONG.

John - ny! Pol - ly! Ted - dy! Ben - ny! Oh! boys and girls come  
out and play, 'Tis such a ver - y pleas - ant day. Oh,  
come with mer - ry shout and call. With good will come, or not at all.

## 25. The Tiptoe Song.

Mrs. Ormiston Chant.  
From the "Golden Boat Songs."

The alto part (small notes) is not intended for the pupils.

*Gently. p* *pp*  
1. Like the gent - ly fall - ing snow Soft - ly we come creep - ing;  
2. This is ba - by's slum - ber song, Tell - ing we are near her.  
*p* *pp*  
Light - ly step - ping as we go, For our ba - by's sleeping.  
If her sleep be short or long, Wak - ing, we shall hear her.  
*p*  
Tip - toe, to and fro, Soft - ly we come creep - ing;  
*pp*  
Light - ly step - ping as we go, For our ba - by's sleep - ing.

## 26. Vocal Drills. (Repeat one tone higher.)

1. In one breath.

oo oo oo oo oo

ī ī ī ī ī

ä ä ä ä ä

ũ ũ ũ ũ ũ

2.

pro \_\_\_\_\_

no \_\_\_\_\_

ä \_\_\_\_\_

## 27. Little Bo-Peep.

ACTION SONG.

*Not slowly.*

J. W. Elliott.

1. Lit - tle Bo - Peep has lost her sheep, And  
 2. Lit - tle Bo - Peep fell fast a - sleep, And  
 3. Then up she took her lit - tle crook, De -

can't tell where to find them; Leave them a - lone, and  
 dream'd she heard them bleat - ing; When she a - woke, 'twas  
 ter - mined quite to find them; What was her joy to

they'll come home, Wag - ging their tails be - hind them.  
 all a joke— Ah! cru - el vi - sion so fleet - ing.  
 see them nigh, Wag - ging their tails be - hind them.

### ACTIONS.

1.

*Lines 1 and 2.* Bo-Peep walks about looking for lost sheep.

*Lines 3 and 4.* Walks towards resting-place, lies down and sleeps.

*Line 1.* Chorus point to Bo-Peep.

*Line 2.* Raise hands in distress, move heads sadly.

*Lines 3 and 4.* Bright voice; hands moved quickly up and down from wrists.

2.

*Lines 1 and 2.* Bo-Peep sleeping.

*Line 3.* Wakes, sits up, looking for sheep.

*Line 4.* Cries.

*Line 1.* Chorus rest heads on hands, eyes closed.

*Line 2.* Two or three children bleat softly.

*Line 3.* All wake up.

*Line 4.* At "fleeing" raise right arm quickly from left to right.

3.

*Line 1.* Bo-Peep stands; takes up crook.

*Line 2.* Walks off to find sheep.

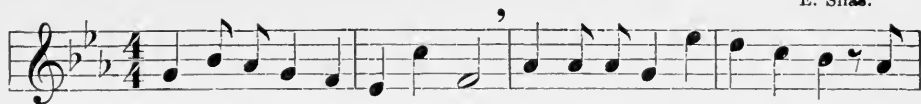
*Line 3.* Starts back pleased.

*Line 4.* Leads sheep away.

*Line 4.* Chorus move hands quickly up and down.

## 28. Morning Prayer.

E. Silas.



1. Father, we thank Thee for the light, And for the pleasant morning bright; For

2. Help us to do the things we should; Be un-to oth-ers kind and good; In



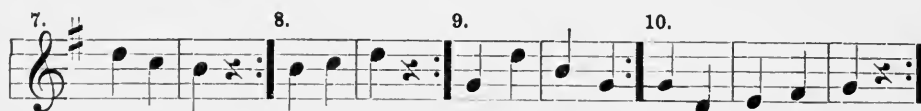
rest and food and loving care, And all that makes the world so fair!

all we do, in work or play, To grow more lov - ing ev - 'ry day.

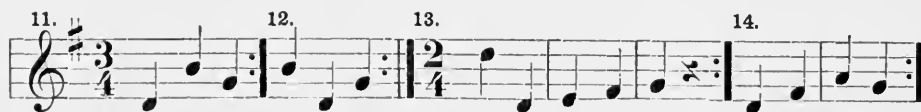
## 29. Tone Groups for Imitation.



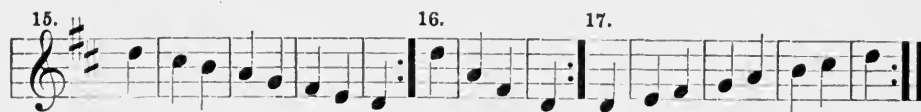
lo lo lo lo loo loo loo loo loo loo no no no no no no no  
oe a o oo pro pro



oo too too oo ko ko ko a ko loo loo loo loo loo  
oo oo



no no no a ko o ko o so so no no no  
oo o oo



a o a  
oo oo oo

## II. BREATHING EXERCISES.

In children's singing, breathing exercises, although important, must be of the simplest character. The attention of the child should not be directed to the mechanism of breathing, but he should do something that involves the act in a perfectly natural manner.

Each lesson may begin with some variety of the following exercises:

### A. The Breath of Imagination.

1. The smelling breath. Breathe as if smelling a beautiful flower; hold the breath, retaining the perfume; let it go with a sigh. Smell again, letting the breath go slowly.

Change the (imaginary) flower at each lesson. The object may be anything that has a pleasant odor, an orange, for instance. Let the children play at holding it, raising it to the nose and inhaling the perfume. The breath will be drawn in with a slightly audible sound, but not with a sniff. During singing, however, breathing must be noiseless, the breath being taken through the slightly opened mouth as well as through the nose.

2. The breath (a) of sympathy, (b) of love, (c) of sorrow, (d) of joy, (e) of anger, (f) of defiance, (g) of politeness, etc.

The ingenious teacher will be able to enlarge upon these ideas, giving the children's imagination and fancy full play.

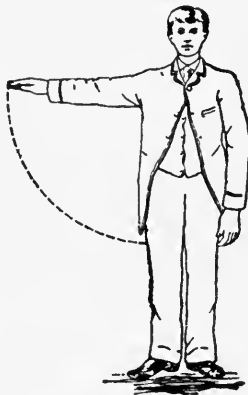
### B. The Measured Breath.

At a given signal the children should rise noiselessly, stand in straight lines, weight on the balls of the feet, heads up, chests high and forward, arms at sides, Fig. VII. The teacher should stand before the class and give the exercise for imitation by the pupils, raising

Fig. VII.



Fig. VIII.





the left arm when pupils raise the right, etc. Pupils will raise (1) the right arm (while the teacher counts 1, 2) to a horizontal position from the shoulder, Fig. VIII., inhaling the breath with slightly audible sound through the nose; retain breath one, two or three counts; exhale through three counts while lowering the arm slowly. (2) In the same way inhale raising the left arm, Fig. IX. (3) Repeat, raising both arms, Fig. X.

Fig. IX.

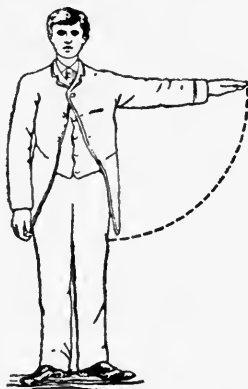
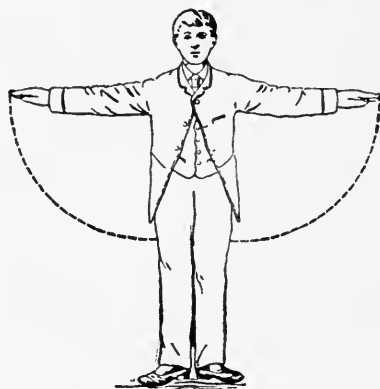


Fig. X.



Exhalation may be varied as follows:

(1) Prolong through several counts or beats the consonant sound either of sh, s, f, th, z, l, c, m, n, or l. Other vocal consonants may be used or combinations of them, as f-th-f, sh-s sh, taking a different one every day. The teacher must give the model for these.

(2) Prolong on *c* (third space) or *d* (fourth line) in the light, flute-like tones of the head voice, the sounds of the vowels ô, oo, â, ä, ee, separately, or in combination, as oo-ä, ô-ee, oo-ô-ä, ê-ä-ä-ô-oo, the pupils watching the teacher's mouth for the vowel changes.

### 30. Little Things.

Brinley Adams.

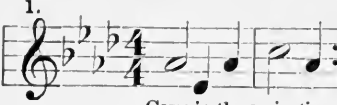
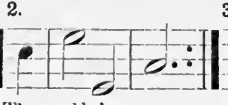
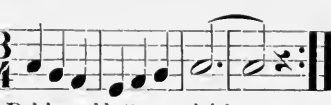


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. Lit - tle words of kind - ness Spo - ken ev - 'ry day,



Make the night - y o - cean And the pleas - ant land.  
Make an earth - ly hea - ven, Help - ing on our way.

### 31. Phrases for Imitation.

1.  2.  3. 

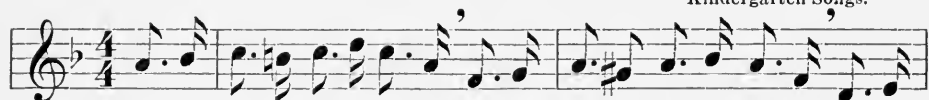
Come in the springtime. The world is gay. Daisies and buttercups bright.  
no no no no loo loo loo loo a —————

### 32. The Farmer.

#### MOTION SONG.

In verse 1, sing "sows"; 2, "reaps"; 3, "threshes barley"; 4, "sifts"; 5, "rests when labor is o'er."

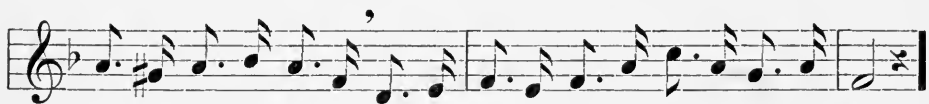
#### Kindergarten Songs.



1. Shall we show you how the farmer, Shall we show you how the farmer, How the

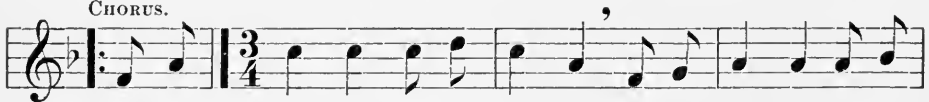


farmer sows his barley and his wheat? Shall we show you how the farmer, Shall we

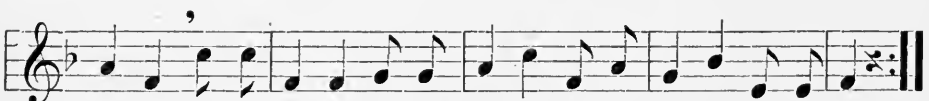


show you how the farmer, How the far-mer sows his bar-ley and his wheat?

#### CHORUS.

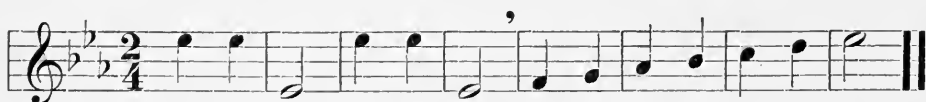


See, 'tis so, so, that the far-mer, See, 'tis so, so, that the



far-mer, see 'tis so, so, that the far-mer Sows his bar-ley and his wheat.

### 33. The Wind.

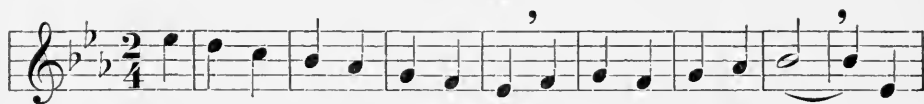


High and low, high and low, hear the cold wind loud-ly blow.

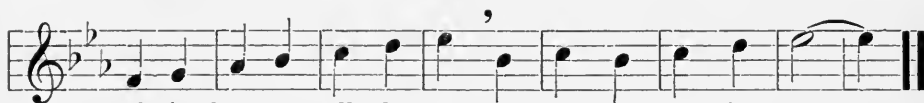
### III. THE SCALE.

#### 34. The Busy Bee.

SCALE SONG.



How doth the lit - tle bu - sy bee Em-ploy each shin-ing hour,— A -

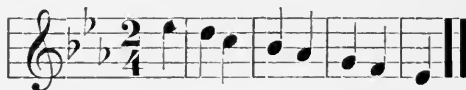


gath'ring hon - ey all the day From ev - 'ry ope - ning flow'r.—

T. "Who can sing the first line of "The Busy Bee?" P. sing it.

T. "I will sing it with other words."

Sings: { \* do ti la sol fa mi re do.  
8 7 6 5 4 3 2 1



d' t l s f m r d  
8 7 6 5 4 3 2 1

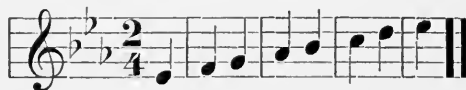
T. "You may sing it as I did." P.  
sing:

T. "That was the scale down. Sing the scale down." P. sing.

T. "Who can sing the line, "A-gath'ring honey all the day"?" P. sing it.

T. "I will sing it with other words."

Sings: { do re mi fa sol la ti do.  
1 2 3 4 5 6 7 8



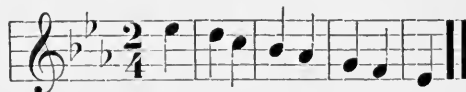
d r m f s l t d'  
1 2 3 4 5 6 7 8

"You may sing it as I did. P.  
sing:

T. "That was the scale up. Sing the scale up." P. sing.

T. "Listen to what I sing." Sings:

"What was that?" P. "The  
scale down."



lo lo lo lo lo lo lo

T. Sing the scale down with lo." P. sing it.

T. "Sing the scale up with lo." P. sing it.

The scale may also be sung with the vowels ä, ö, oo, and the syllables la, loo, lō, etc.

\* The sol-fa syllables, do, re, mi, fa, sol, la, ti, do, are pronounced doh, ray, me, fah, sol, lah, te, do. Hereafter whenever these syllables are referred to they will be indicated by d, r, m, f, s, l, t, d'. The tones above 7 of the scale are written thus: 8 (or 1') 2' 3', or d' r' m'; and those below 1, thus: 7<sub>1</sub> 6<sub>1</sub> 5<sub>1</sub> or t<sub>1</sub> l<sub>1</sub> s<sub>1</sub> —

### 35. Groups for Imitation.

All scale tones from 1.

1. lo lo lo lo 1 2 2 1  
2. loo loo loo loo 1 7, 7, 1  
3. no no no no 1 2 3 1  
4. a 1 3 2 1  
5. a 1 3 4 1  
6. o 4 3 2 1  
7. Birds are sing ing 1 3 5 1  
8. Flow'rs are bloom ing 1 5 3 1  
9. In the evening, Dew is fall ing. 1 3 5 6 1 6 1  
10. loo loo loo loo loo loo loo loo 1 3 5 6 7 1 7 8

### 36. The Five Little Pigs.

FINGER PLAY.

In this song bring out the sentiment—the character of each little pig.

Nursery Rhyme.

Adapted from a Breton Song.

*Boldly.* (*The reliable pig.*)

*Softly.* (*Such a little pig.*)

This lit - tle pig went to mar - ket ; This lit - tle pig stayed at home.

(*The good pig.*)

(*The naughty pig.*)

This lit - tle pig had roast-beef ; This lit - tle pig had none.

(*He felt so sad because he was left behind.*)

(*Sobbing.*)

This lit - tle pig cried wee, wee, wee, all the way home,

(*More and more sadly.*)

(*Very sadly indeed.*)

wee, wee, wee, — all the way home.

## 56. Nature's Good-night.

Words by Patty S. Hill.

Music by Mildred J. Hill.

Clouds of grey are in the sky, Flocks of birds are passing by ;  
 Trees now dress'd in faded brown, Send their leaves all rustling down.  
 Little jewels downward creep, Nod their drowsy heads and sleep.

All the world must say "Goodnight," Till Spring comes back with sunshine bright.

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## 38. Boatman's Song.

Neapolitan Popular Song.

1. Row, row, homeward we steer, Twilight falls o'er us,  
 2. Row, row, sing as we go, Nature rejoices,  
 Hark! hark! music is near, Friends glide before us.  
 Hark! the hills as we flow, Echo our voices.  
 Song lightens our labor, Sing onward we go,  
 Still o'er the dark waters, Far away we must roam,  
 Keep, each with his neighbor, Time, as we flow.  
 Ere it - a - ly's daughters, Welcome us home.

### 39. Groups for Imitation.

Use the vowels *ä*, *ö*, and the neutral syllables *lo*, *loo*, etc., as well as the sol-fa syllables when singing these exercises.

1. 2. 3. 4. 5.

1 3 4 3 3 5 6 5 1 7, 6, 5, 6, 5, 7, 1 6, 7, 1

6. 7. 8. 9. 10.

4 3 2 6 5 3 1 5, 6, 7, 1 4 3 2 1 1 2 3 4 4 1 4 1

11. 12. 13.

1 3 4 5 5 1 5 1 1 3 5 6 6 1 6 1 1 3 5, 8 7 1 7 8

40. Rock-a-bye, Baby.

*With a swinging rhythm.*

Popular Melody.

With a swinging rhythm. Popular Melody.

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. The lyrics 'Rock - a - bye, ba - by, on the tree top, When the wind blows the' are written below the staff. The second staff continues the melody with the lyrics 'cra - dle will rock; When the bough breaks the cra - dle will fall,'. The third staff begins with the word 'FINE.' above the staff and contains the lyrics 'Down comes ba - by and cra-dle and all. Tra la la la la la la,'. The fourth staff concludes the piece with the lyrics 'la la la la, Tra la la la la la la, la la la—' and includes a double bar line. The tempo/mood markings 'rit.' and 'D.C.' are placed above the final staff.

Rock - a - bye, ba - by, on the tree top, When the wind blows the

cra - dle will rock; When the bough breaks the cra - dle will fall,

FINE.

Down comes ba - by and cra-dle and all. Tra la la la la la la,

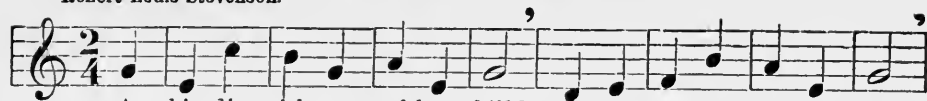
la la la la, Tra la la la la la la, la la la—

*rit. D.C.*

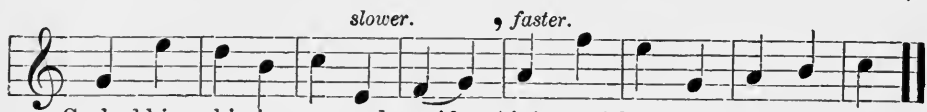


# 41. Sleepy-head.

Robert Louis Stevenson.

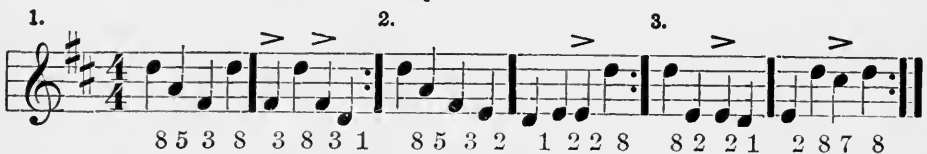


A bir-die with a yel-low bill Hopp'd up - on the win-dow sill;



Cocked his shin-ing eye and said, "Ain't you 'shamed, you sleepy head?"

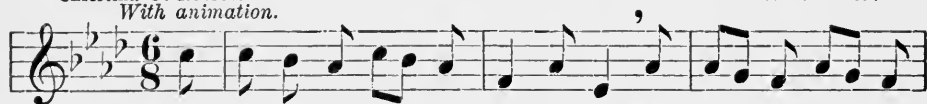
# 42. Groups for Imitation.



# 43. Daisies.

Christina G. Rossetti.  
*With animation.*

Adele Franchon.



Where in - no-cent, bright-eyed dai - sies are, With blades of grass be -



tween, Each dai - sy stands up like a star Out of a sky of green.

# 44. Thanksgiving Every Day.

J. Weichter.



When each dear child Is kind and gay, 'Twill



be Thanks - giv - ing Ev - 'ry day.

## 45. Counting Eight.

Anon.

*Not slowly.*

I can count one, two, three, Three, four, five, that's right you see.

I will try to get them straight— One, two, three, four, five,

six, seven, eight. Eight, seven, eight, seven, eight, seven, six.

Back-ward now I'm in a fix, Eight, seven, six, five, four,

three, two, one. It's not so hard when once 'tis done.

## 46. The Scale with Number-names.

In this exercise sing the numerals.

8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8

## 47. Melodic Groups.

1. 2. 3. 4.

8 2<sup>1</sup> 2<sup>1</sup> 8 8 7 7 8 5 6 6 5 1 7<sub>1</sub> 2 1  
no no no no lo lo lo lo lo lo lo lo no no no no

5. 6. 7. 8. 9.

3 4 4 3 5 6 6 5 1 7<sub>1</sub> 7<sub>1</sub> 6<sub>1</sub> 3 2 2 1 5 4 4 3  
ko ko ko ko loo etc. koo etc. ko etc. koo etc.



## IV. SCALE REPRESENTATION.

When the pupils have learned the numbers from 1 to 8, and reversely from 8 to 1, the teacher should explain that these are the number-names of the scale tones, and that do, re, mi, etc., are called singing names; that when they are told to sing any number, or when it is pointed, they are to sing that tone, using either the singing names, or the numbers, or lo, loo or some other neutral syllable.

The numbers may then be placed in a vertical column (Fig. XI.) on the blackboard, or upon the steps of a ladder (Fig. XIa.), as below.

Practice-Diagram.

Fig. XI.

loo d'	8	ō
loo t	7	ō
loo l	6	ō
loo s	5	ō
loo f	4	ō
loo m	3	ō
loo r	2	ō
loo d	1	ō

### Visible Dictation.

The numbers in Fig. XI. or Fig. XIa. may be sung with the sol-fa syllables, neutral syllables (lo, loo, etc.), or with the vowels.

### Hand Signs.

The finger or fingers (Fig. XII.) may also be used to indicate the tone to be sung. Later the hand staff may be employed.

Practice-Diagram.

Fig. XIa.

lo d'	8	ä ō oo
lo t	7	ä ō oo
lo l	6	ä ō oo
lo s	5	ä ō oo
lo f	4	ä ō oo
lo m	3	ä ō oo
lo r	2	ä ō oo
lo d	1	ä ō oo

Fig. XII.



When the pupils have learned to sing the scale accurately, they must continue to practice it with lo, loo, no, koo, ō, oo, ä, a, etc., as well as with the singing names, using the latter as sparingly as possible.

## 50. Visible Dictation.

Groups of tones to be pointed on the practice-diagram (Fig. XI. or Fig. XIa.). Pupils to sing the tones indicated.

The *Pause* (∧ or ∪) indicates that the tone must be prolonged.

The keynote or tonic of all exercises not in staff notation is indicated thus:  $1 = d$  (♩), or  $8 = d^1$  (♩). The letters above the third line of the staff are marked thus:  $c^1 d^1 d^{\flat} e^1$  etc.

$8 = d^1$  87654321. 12345678. 87654321. 12345678. 87654321. 12345678.  
12345678. 87654321. 87654321. 12345678. 87654321. 12345678.

878. 87678. 876545678. 8765678. 87654345678. 8765432345678.  
121. 12321. 1234321. 8765678. 123454321. 12345654321.  
1234567654321.

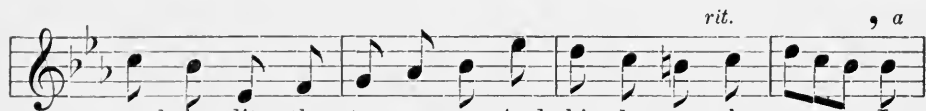
8787678. 87656545678. 87676565454321. 1232123454321.  
121234345654321. 12343456567878.

## 51. Good Morning, Merry Sunshine.

G. Ambrose.



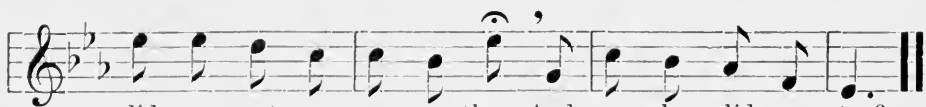
1. Good morning, mer-ry sun - shine, How did you wake so soon? You've  
2. I nev-er go to sleep, dear child, I just go round to see My



scared the lit - tle stars a - way And shined a-way the moon. I  
lit - tle chil - dren of the East, Who rise and watch for me. — I



saw you go to sleep last night Be - fore I ceased my play; How  
wak - en all the birds and bees And flow - ers on my way, And



did you get way o - ver there, And pray, where did you stay?  
now come back to see the child Who stayed out late at play.

## 52. The Golden Boat Song.

MOTION SONG.

Arr. from Mrs. Chant.



1, 2, 3. Here we float in our gold - en boat, Far a - way, far a - way ;



Here we float in our gold - en boat, Far a - way.



1. See how we splash, and wa - ter dash, while on the air the
2. See how we splash, and wa - ter dash, while in the trees the
3. See how we splash, and wa - ter dash, while all the stars thro'

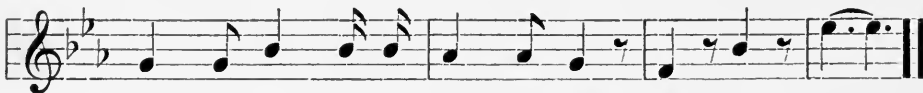


sun shines fair, Sing - ing of birds and low - ing herds, Far a - way.  
 sum-mer breeze Sings of the wind and hills be - hind, Far a - way.  
 cloud - y bars Beck - on us home, no more to roam, Far a - way.

*Gradually accelerate to the end.*



4. So we float in our gold - en boat, Far a - way, far a - way ;



So we float in our gold - en boat, Far a - way.

### 53. Oral Dictation and Ear Training.

The scale relation of musical sounds is the chief problem to be taken up in every lesson. It should be presented in various forms in order to retain the interest of the pupils and to aid them in the mastery of the subject. Dictation (oral and visible) and ear training are very important exercises and should be part of the daily practice.

In oral dictation a group of numbers are given, as 8 7 8, to which the pupil sings lo, loo, or some other neutral syllable.

Through ear training the pupil recognizes tones from hearing and names them. Thus, a small group of tones, as 1 2 1, is sung with lo or ä and the pupil (a) sings the same with sol-fa names, (b) gives the numbers, or (c) writes them down. Ear training should always be combined with dictation and all groups dictated should also be recognized from hearing.

For these exercises always use related tones, not isolated ones. Long groups may be subdivided into shorter ones as desired.

1 = *g.* 111. 121. 123. 112. 122. 1223. 1232. 1123. 1233. 1234.  
123. 345. 543. 321. 12123.

8 = *c.* 878. 876. 8766. 8876. 8776. 8765. 5678. 87876. 88765.

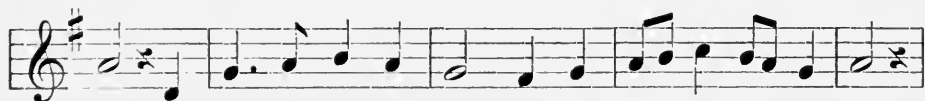
### 54. The Little Dustman.

*Not too slow.*

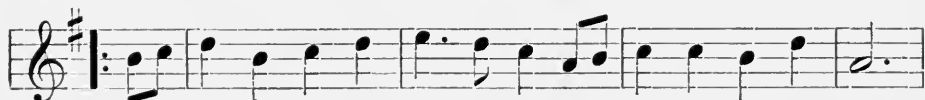
Arranged by J. Brahms.



1. The flow'rets all sleep sound - ly Be - neath the moon's bright  
2. Now see, the lit - tle dust - man At the win - dow shows his



ray; They nod their heads to - geth - er And dream the night a - way.  
head, And looks for all good chil - dren, Who ought to be in bed.



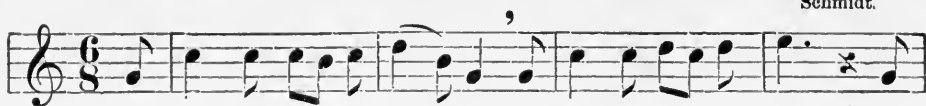
The bud-ding trees wave to and fro, And mur-mur soft and low,  
And as each wea - ry pet he spies Throws dust in - to its eyes.



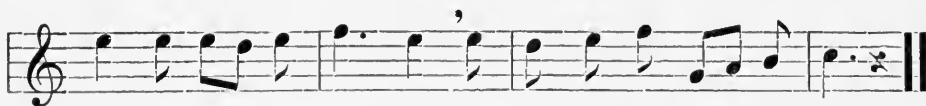
Sleep on, sleep on, sleep on, my lit - tle one!

# 55. In May.

Schmidt.



The trees cast short-er shad-ows, The May is com-ing north In



gar-dens and in mea-dows Her flow-ers will soon burst forth

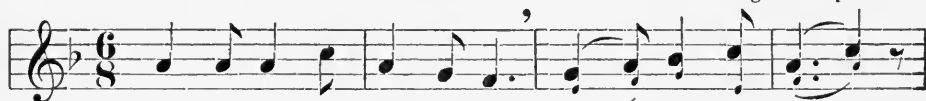
# 56. Enunciation with Singing Tone.

Intone on c' and d'

1.	nä	nä	nä	nä	nä	_____	5.	cō	cō	cō	cō	cō	_____
2.	lä	lä	lä	lä	lä	_____	6.	lō	lō	lō	lō	lō	_____
3.	fä	fä	fä	fä	fä	_____	7.	moo	moo	moo	moo	moo	_____
4.	tä	tä	tä	tä	tä	_____	8.	loo	loo	loo	loo	loo	_____

# 57. Baby is a Sailor.

Old English Adapted.

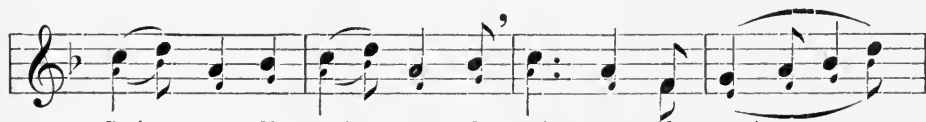


1. Ba-by is a sail-or dear, Swing, cra-dle, swing,

2. White the sails and stout the mast, Swing, cra-dle, swing,



Sail-ing far and sail-ing near, Swing, cra-dle, swing.  
Love's the cap-tain, first and last, Swing, cra-dle, swing.



Swing, cra-dle, swing, cra-dle, swing, cra-dle, swing, —



Swing, cra-dle, swing, cra-dle, swing, cra-dle, swing.



## 58. Ice Jewels.

*Not fast.*

A. Zeigler.

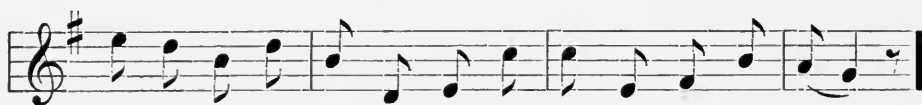


1. A mil - lion lit - tle di - a - monds Twin-kled on the trees. And

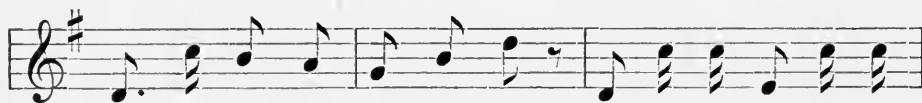
2. But while they held their hands outstretch'd To catch the diamonds gay, A



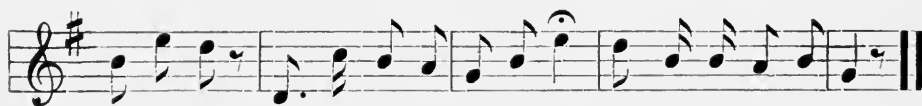
all the lit - tle maid - ens said, "A jew - el, if you please;" And  
mil - lion lit - tle sun - beams came And stole them all a - way; A



all the lit - tle maid - ens said, "A jew - el, if you please."  
mil - lion lit - tle sun - beams came And stole them all a - way.



Tra la la la la la la, Tra la la la la la



la la la, Tra la la la la la la, Tra la la la la la.

## 59. Oral Dictation and Ear Training.

Numbers in brackets are to be thought, not sung.

1 = a. 123. 321. 13. 31. 1234. 4321. 41. 14. 12345. 15. 51. 543  
345. 35. 53.

8 = c. 876. 8768. 8(76)58. 8(76)5. 87654. 1231. 12331. 1234. 1321

1 = f. 1123. 1(2)34. 1(2)345. 12(3)4. 4(3)21. 123(4)5. 54(3)21.  
1(2)3(4)5.

1 = g. 12323. 1123. 1(2)3. 3(2)1. 12(3)4. 43(2)1.

1 = d. 123. 345. 5678. 876. 654. 4321. 1(2)34. 1(23)4. 12345.  
5678. 8(76)5. 5(4)321. 8(7)6. 8(76)5. 87(6)5. 8(7)6(5)4(3)21.

## V. RHYTHM.

### 60. Tick-Tock.

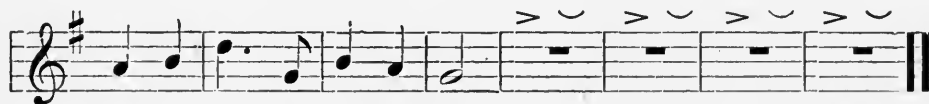
W. Rankin.



Tick, tock, tick, tock, says the time-piece, Tick, tock, tick, tock, nev-er late.



Ting, ting, ting, ting, ting, ting, ting, ting, Time for breakfast, then get rea-dy,



Go to school at half past eight, Tick, tock, tick, tock, tick, tock, tick, tock.  
(*Whisper.*)

Place on the blackboard the following :

	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>
Recite :	tick	tock	tick	tock	tick	tock	tick	tock
Recite :	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>
Intone on a :	lo	lo	lo	lo	lo	lo	lo	lo



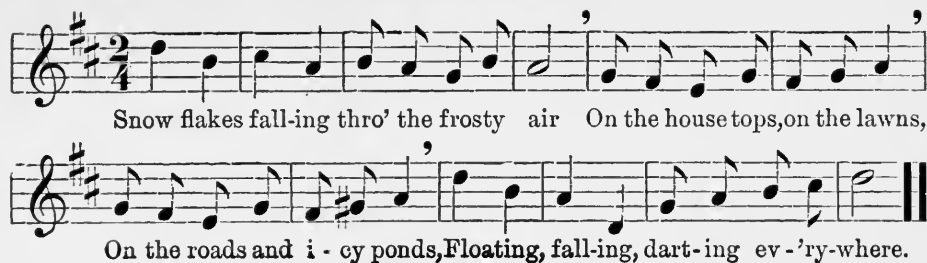
T. sings : 8 8 7 7 6 6 5 5 4 4 3 3 2 2 1 1  
P. say : *loud soft loud soft loud soft loud soft loud soft loud soft loud soft*

T. When we say *loud soft, loud soft*, we are giving the measure words in 2-part rhythm.

T. Give the measure words for 2-part rhythm. P. *Loud, soft, etc.*

	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>	<i>&gt;</i>	<i>^</i>
Spoken.	tick	tock	tick	tock	ä ä	ä ä	tick	tock	tick	tock	ō ō	ō ō	ō ō	ō ō	ō ō	ō ō
	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	no	no	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	no	no	no	no	no	no

## 61. The Snow.



Snow flakes fall-ing thro' the frosty air On the house tops, on the lawns,  
On the roads and i - cy ponds, Floating, fall-ing, dart-ing ev-'ry-where.

## 62. Vowels and Consonants.

Exercises for chart or blackboard.


Intone on *a*.

1.	p̂ä ä   p̂ä ä   p̂ä ä   p̂ä ä	6.	ĉä f̂ä   ĉä f̂ä   ĉä f̂ä   ĉä f̂ä
2.	nō ō   nō ō   nō ō   nō ō	7.	sō nō   sō nō   sō nō   sō nō
3.	lō ō   lō ō   lō ō   lō ō	8.	lō pō   lō pō   lō pō   lō pō

## 63. Thanksgiving Day.

Lydia Maria Child.

College Song.



1. O-ver the riv-er and thro' the wood, To grandmother's house we  
2. O-ver the riv-er and thro' the wood And straight thro' the barnyard  
go; The horse knows the way to car-ry the sleigh, Thro' the  
gate We seem to go ex-treme-ly slow, It —  
white and drift-ed snow. O-ver the riv-er and  
is so hard to wait. O-ver the riv-er and  
thro' the wood, Oh, how the wind does blow; It stings the toes and  
thro' the wood, Now grandmother's cap I spy; Hur-rah for the fun! Is the  
bites the nose As o-ver the ground we go.  
pud-ding done? Hur-rah for the pump-kin pie!

## 64. Tones One and Two of the Scale.

Exercises like the following may be transferred to the blackboard and drilled from with the pointer, if no chart is available.

As soon as the scale tones have been established, they should be sung with vowels (ā, ē etc.), neutral syllables (lo, loo, etc.) and words.

1 = a.

Fig. XIII.

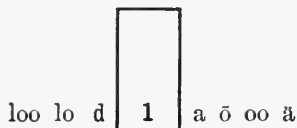
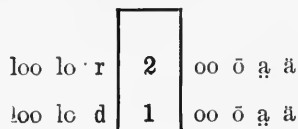


Fig. XIV.



## 65. Rhythmic Exercises

1.	$\overline{1}$ $\overline{1}$   $\overline{1}$ $\overline{1}$   $\overline{1}$ $\overline{1}$   $\overline{1}$ $\overline{1}$	3.	$\overline{1}$ $\overline{2}$   $\overline{2}$ $\overline{1}$   $\overline{1}$ $\overline{2}$   $\overline{2}$ $\overline{1}$
	ā ō   ā ō   oo ō   ā ō		loo loo   loo loo   loo loo   loo loo
2.	$\overline{1}$ $\overline{1}$   $\overline{1}$ $\overline{1}$   $\overline{1}$ $\overline{1}$   $\overline{1}$ $\overline{1}$	4.	$\overline{1}$ $\overline{2}$   $\overline{1}$ $\overline{1}$   $\overline{2}$ $\overline{1}$   $\overline{2}$ $\overline{1}$
	ō ā   ō oo   ō ā   ō oo		no no   no no   no no   no no

5.	$\overline{1}$ $\overline{2}$   $\overline{1}$ $\overline{2}$   $\overline{1}$ $\overline{2}$   $\overline{1}$ —	$\overline{1}$ $\overline{2}$   $\overline{1}$ $\overline{2}$   $\overline{2}$ $\overline{2}$   $\overline{1}$ —
	Birds and   blos - soms,   buds and   bees,	Sum - mer   is the   time to   please.
	When the   snow is   on the   ground,	Good times   sure - ly   will a -   bound.

## 66. Christmas Chimes.



I hear the chime bells ring-ing clear, They sing of joy and



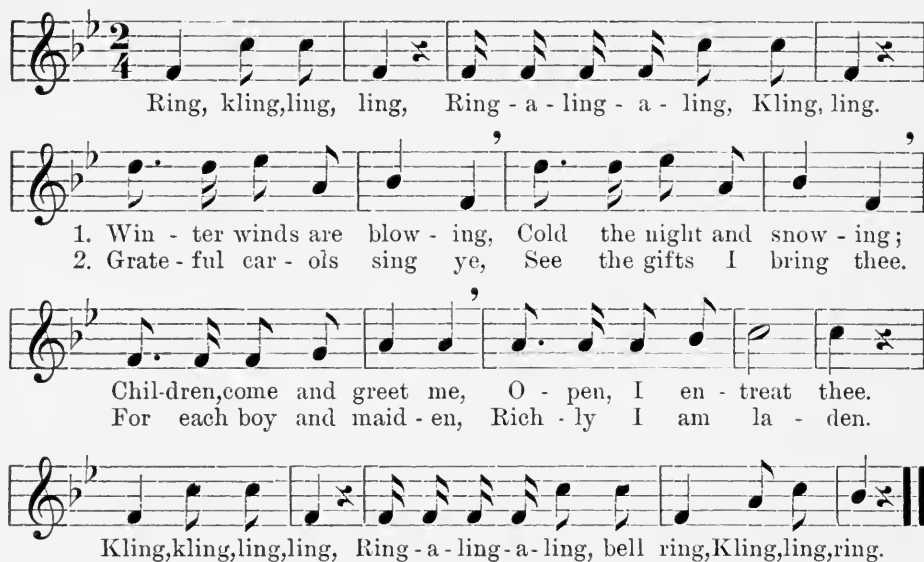
Christmas cheer. Bim, bome, bim, bome, bim, bome, bim, bome, Bim,



bim, bim, bim, bim, bim, bome, bell, Bim, bim, bim, bim, bim, bim, bome, bell.

## 67. Christmas at the Door.

Reinecke.



Ring, kling,ling, ling, Ring - a - ling - a - ling, Kling, ling.

1. Win - ter winds are blow - ing, Cold the night and snow - ing;  
2. Grate - ful car - ols sing ye, See the gifts I bring thee.

Chil-dren, come and greet me, O - pen, I en - treat thee.  
For each boy and maid - en, Rich - ly I am la - den.

Kling,kling,ling,ling, Ring-a-ling-a-ling, bell ring,Kling,ling,ring.

## 68. Three Tones of the Scale.

These exercises may be pointed upon the practice-diagram, as well as written upon the blackboard.

A *Rest* (x) denotes a period of silence in the rhythmic movement. It may be whispered in these exercises.

1 = *g* or *a*.

Fig. XV.

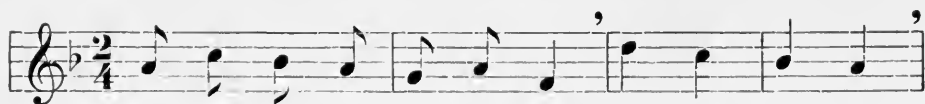
lo no loo m	<b>3</b>	ä ö oo a
lo no loo r	<b>2</b>	ä ö oo a
lo no loo d	<b>1</b>	ä ö oo a

Fig. XVa.

ö m	<b>3</b>	<b>3</b>	lo no
oo r	<b>2</b>		
ä d	<b>1</b>	<b>1</b>	lo no

1.	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{3}$	$\overline{3}$	$\overline{2}$	$\overline{2}$	$\overline{1}$	5.	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{3}$	$\overline{1}$
	no	no	no	no	no	no	no	no		d	r	m	(rest)	m
2.	$\overline{1}$	$\overline{1}$	$\overline{2}$	$\overline{2}$	$\overline{3}$	$\overline{3}$	$\overline{2}$	$\overline{1}$	6.	$\overline{1}$	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{2}$
	loo	loo	loo	loo	loo	loo	loo	loo		ä	ä	ä	(rest)	ä
3.	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{2}$	$\overline{1}$	$\overline{2}$	$\overline{1}$	$\overline{1}$	7.	$\overline{3}$	$\overline{3}$	$\overline{2}$	$\overline{1}$	$\overline{2}$
	lo	lo	lo	lo	lo	lo	lo	lo		ö	ö	ö	(rest)	ö
4.	$\overline{3}$	$\overline{2}$	$\overline{3}$	$\overline{2}$	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{3}$	8.	$\overline{3}$	$\overline{2}$	$\overline{3}$	$\overline{2}$	$\overline{3}$
	Snow	birds	swinging	on	the	branches	lo	lo		lo	lo	lo	(rest)	lo
							lo	lo		lo	lo	lo	(rest)	lo

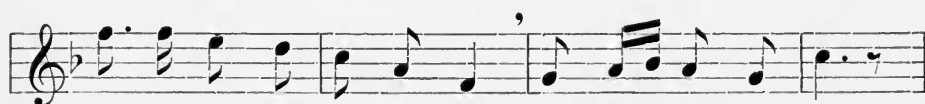
# 69. Where do All the Daisies Go?



1. Where do all the dai - sies go? I know, I know;  
2. Where do all the bir - dies go? I know, I know;



Un - der-neath the snow they creep, Nod their lit - tle heads and sleep;  
Far a - way from win - ter snow, To the fair, warm South they go,



In the spring-time out they peep: That is where they go.  
There they stay till dai - sies blow: That is where they go.



In the spring-time out they peep: That is where they go.  
There they stay till dai - sies blow: That is where they go.

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# 70. Three Tones of the Scale. (Continued.)

The following exercises should first be sung from the practice-diagram (Fig. XV. or XVa.) for drill in intervals, and then from the measured exercises for practice in intervals and accents (*loud, soft*).

1 = *g.*

1.   $\overline{1} \quad \overline{2}$   $\overline{3} \quad \overline{3}$   $\overline{2} \quad \overline{1}$   $\overline{2} \quad \text{~}$   $\overline{1} \quad \overline{2}$   $\overline{3} \quad \overline{2}$   $\overline{3} \quad \overline{2}$   $\overline{1} \quad \text{~}$	
2.   $\overline{1} \quad \overline{3}$   $\overline{3} \quad \overline{1}$   $\overline{3} \quad \overline{1}$   $\overline{1} \quad \overline{3}$	6.   $\overline{1} \quad \overline{2}$   $\overline{2} \quad \text{~}$   $\overline{3} \quad \overline{3}$   $\overline{1} \quad \text{~}$
3.   $\overline{1} \quad \overline{1}$   $\overline{3} \quad \overline{3}$   $\overline{3} \quad \overline{3}$   $\overline{1} \quad \overline{1}$	7.   $\overline{3} \quad \overline{3}$   $\overline{2} \quad \text{~}$   $\overline{3} \quad \overline{2}$   $\overline{1} \quad \text{~}$
4.   $\overline{3} \quad \overline{1}$   $\overline{1} \quad \overline{3}$   $\overline{3} \quad \overline{1}$   $\overline{1} \quad \overline{3}$	8.   $\overline{1} \quad \overline{2}$   $\overline{3} \quad \text{~}$   $\overline{2} \quad \overline{3}$   $\overline{1} \quad \text{~}$
5.   $\overline{1} \quad \overline{2}$   $\overline{3} \quad \overline{1}$   $\overline{2} \quad \overline{3}$   $\overline{1} \quad \overline{3}$	9.   $\overline{3} \quad \overline{2}$   $\overline{1} \quad \text{~}$   $\overline{1} \quad \overline{2}$   $\overline{1} \quad \text{~}$
10.   $\overline{1} \quad \overline{2} \quad \overline{3}$   $\overline{3} \quad \overline{2} \quad \overline{1}$   $\overline{1} \quad \overline{2} \quad \overline{3}$   $\overline{2} \quad \overline{3} \quad \overline{1}$	12.   $\overline{3} \quad \overline{1} \quad \overline{2}$   $\overline{3} \quad \text{~} \quad \text{~}$   $\overline{1} \quad \overline{1} \quad \overline{2}$   $\overline{3} \quad \text{~}$
11.   $\overline{3} \quad \overline{3} \quad \overline{1}$   $\overline{3} \quad \overline{2} \quad \overline{1}$   $\overline{1} \quad \overline{2} \quad \overline{1}$   $\overline{1} \quad \overline{3} \quad \overline{1}$	13.   $\overline{1} \quad \overline{1} \quad \overline{2}$   $\overline{3} \quad \text{~} \quad \text{~}$   $\overline{1} \quad \overline{3} \quad \overline{2}$   $\overline{1} \quad \text{~} \quad \text{~}$
14.   $\overline{1} \quad \overline{1}$   $\overline{3} \quad \overline{3}$   $\overline{3} \quad \overline{2}$   $\overline{1} \quad \text{~}$	

Cher-ries | on the | cher - ry tree, | Hanging | red and | ripe | see. |

## 71. When the Snow is on the Ground.

Nursery Song.

When the snow is on the ground, Lit-tle rob-in red-breast grieves,  
 For no ber-ries can be found, And on the trees there are no leaves. The  
 air is cold, the worms are hid, For this poor bird what can be done? We'll  
 strew him here some crumbs of bread, And then he'll live till the snow is gone.

## 72. Merry Christmas.

Alice E. Allen.

*In waltz time.*

1. Joy-bells of Christ-mas, ring out, clear and sweet, Mer-ry Christ-mas!  
 2. Lov-ing hearts wel-come this fair-est of days, Mer-ry Christ-mas!  
 O-ver and o-ver the mes-sage re-peat, Mer-ry Christ-mas!  
 Glad voi-ces min-gle in an-thems of praise, Mer-ry Christ-mas!  
 Bright stars of Christ-mas, sing out as you shine, Mer-ry Christ-mas!  
 Peace on the earth and good will to all men, Mer-ry Christ-mas!  
 O-ver and o-ver, glad echoes re-turn, Mer-ry Christmas! Mer-ry Christ-mas!  
 O-ver and o-ver and o-ver a-gain, Mer-ry Christmas! Mer-ry Christ-mas!





### 76. Two-voice Exercises.

	1.					2.					3.							
	$\begin{matrix} & 1. \\ & \text{>} \end{matrix}$		$\begin{matrix} & \text{<} \\ & \text{>} \end{matrix}$			$\begin{matrix} & 2. \\ & \text{>} \end{matrix}$		$\begin{matrix} & \text{<} \\ & \text{>} \end{matrix}$			$\begin{matrix} & 1 \\ & \text{>} \end{matrix}$		$\begin{matrix} & 2 \\ & \text{>} \end{matrix}$		$\begin{matrix} & 1 \\ & \text{>} \end{matrix}$		$\begin{matrix} & 2 \\ & \text{>} \end{matrix}$	
1st div.	1	2	3	1		3	2	3	1		1	2	3	4	3	2	1	—
2d div.	1	2	1	1		3	2	3	1		1	2	1	2	3	4	3	—
	lo	lo	lo	lo		no	no	no	no		loo	loo	loo	loo	loo	loo	loo	

## A LITTLE ROUND.

	A LITTLE ROUND.													
4.	1	2	3	4	3	2	1	2	3	4	3	2	1	2
1st div.	1	2	3	4	3	2	1	2	3	4	3	2	1	2
2d div.	2	1	2	3	4	3	2	1	2	3	4	3	2	1

### 77. The Pendulum.

### MOTION SONG.

M. Heath.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, 'The' under F, 'Rose' under E, and 'Tree' under D.

P. { To and fro, to and fro, Nev - er fast and nev - er slow,  
T. { Tick, tock, tick, tock, Tick, tock, tick, tock,

[illegible]

Stead - y go and stead-y come Moves the swing-ing pen - du - lum,  
Tick, tock, tick, tock, Tick, tock, tick, tock,

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a final quarter note marked with an accent. The bass line is composed of quarter notes. The system concludes with a double bar line.

Ev - er say - ing to the clock, Al-ways tick and al-ways tock,  
Tick, tock, tick, tock, Tick, tock, tick tock,

The first staff of music is in treble clef with a key signature of one flat (B-flat). It contains four measures of music. The first measure has a quarter note G4, a quarter rest, and a quarter note E4. The second measure has a quarter note G4, a quarter rest, and a quarter note D4. The third measure has a quarter note G4, a quarter rest, and a quarter note C4. The fourth measure has a quarter note G4, a quarter rest, and a quarter note B3. Below the staff, there are four bass clefs, each with a flat sign (B-flat), indicating a bass line for a second voice or instrument.

Tick, tock, tick, tock, Tick, tock, tick.

## 78. Five Tones of the Scale.

**1 = g.**

Fig. XVII.

Loo lo no s	5	oo o a a
Loo lo no f	4	oo o a a
Loo lo no m	3	oo o a a
Loo lo no r	2	oo o a a
Loo lo no d	1	oo o a a

Fig. XVIIa.

s	5	5	5	5	5
f	4	4		4	
m	3	3	3		3
r	2		2	2	
d	1	1	1	1	1

Dictation. 12345. 51. 15. 123(4)5. 1(2)345. 135. 1543. 5(4)3. 5(43)2.  
523. 54(3)21. 1324351. 145. 14(3)253. 543432. 321. 5241.  
351.

1.  $\overline{1}$   $\overline{2}$   $\overline{3}$   $\overline{4}$  |  $\overline{3}$   $\overline{4}$  |  $\overline{5}$  ♯ |  $\overline{5}$   $\overline{4}$  |  $\overline{3}$   $\overline{4}$  |  $\overline{3}$   $\overline{2}$  |  $\overline{1}$  ♯

2.  $\overline{5}$   $\overline{4}$  |  $\overline{5}$   $\overline{4}$  |  $\overline{3}$   $\overline{4}$  |  $\overline{5}$  ♯ |  $\overline{5}$   $\overline{4}$  |  $\overline{3}$   $\overline{1}$  |  $\overline{3}$   $\overline{2}$  |  $\overline{1}$  ♯

3.  $\overline{1}$   $\overline{3}$  |  $\overline{3}$   $\overline{4}$  |  $\overline{4}$   $\overline{5}$  |  $\overline{5}$  ♯ |  $\overline{5}$   $\overline{4}$  |  $\overline{3}$   $\overline{5}$  |  $\overline{5}$   $\overline{3}$  |  $\overline{1}$  ♯

4.  $\overline{1}$   $\overline{3}$  |  $\overline{5}$  ♯ |  $\overline{5}$   $\overline{3}$  |  $\overline{1}$  ♯ |  $\overline{1}$   $\overline{5}$  |  $\overline{3}$  ♯ |  $\overline{5}$   $\overline{1}$  |  $\overline{3}$  ♯

5.  $\overline{5}$   $\overline{3}$  |  $\overline{5}$   $\overline{3}$  |  $\overline{5}$   $\overline{3}$  |  $\overline{1}$  ♯ |  $\overline{4}$   $\overline{4}$  |  $\overline{3}$   $\overline{1}$  |  $\overline{5}$   $\overline{5}$  |  $\overline{1}$  ♯

Down the hill how fast we go, Slid-ing, coast-ing o'er the snow.

## 79. The Little New Year.

Anon.

My name is the Lit-tle New Year, Hul-loh! I trip it so mer-ri-ly,  
spite of the snow; Ring-ing my bells with a tin, tin, tin, So  
o-pen the door for I'm com-ing in. Tin, tin, tin, I'm com-ing in.

**NOTE.**—Practice daily, descending and ascending scales, in *d* and *e*, also the vocal drills for voice quality.

## 80. Exercises on Five Tones of the Scale.

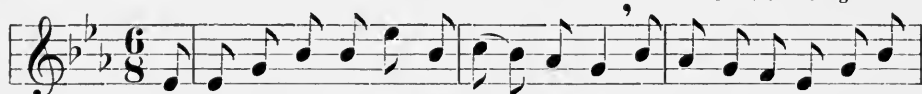
Observe accents *loud, soft, soft*, etc., and make comparison with *loud, soft*.

1 = *g*.

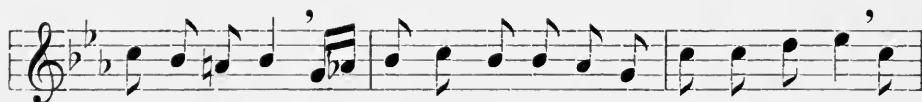
	>	^	^	>	^	^	>	^	^	>	^	^	>	^	^	>	^	^	>	^	^
1.	1	2	3	3	4	5	5	4	3	3	2	1	1	1	2	3	4	5	5	1	4
2.	1	3	5	1	3	5	4	5	2	3	2	1	1	3	5	1	3	5	4	2	3
3.	1	5	3	1	5	3	2	4	3	2	2	2	1	5	3	1	5	3	4	3	2

## 81. The Snow-bird.

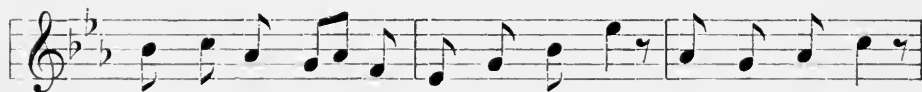
"Children's Songs."



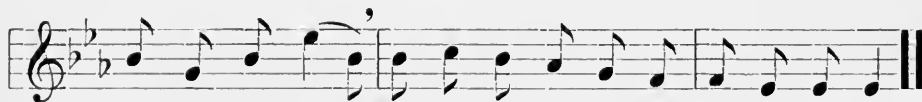
1. The ground was all covered with snow one day, And two lit-tle sis-ters were
2. He had not been sing-ing that tune ver-y long, Ere Em-i-ly heard him, so



bu-sy at play; A snow-bird was sit-ting close by on a tree, And  
loud was his song; O sis-ter, look out of the win-dow," said she, "A



mer-ri-ly sing-ing Chick-a-dee-dee, Chick-a-dee-dee,  
lit-tle bird's sing-ing Chick-a-dee-dee," Chick-a-dee-dee,



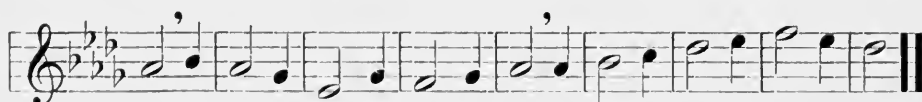
Chick-a-dee-dee, Mer-ri-ly sing-ing his chick-a-dee-dee.

## 82. Good Morning.

*mf*



Good morning, gold-en sun-shine gay, I'm get-ting up, I'll soon be



out; So tell me what's the news to-day, And what the birds are all a-bout.

### 83. Six Tones of the Scale.

Fig. XVIII.

1 = e or f.

Fig. XVIIIa

loo lo l	6	oo ò à à	l	6	6	6	6	6	
loo lo s	5	oo ò à à	s	5	5	5			
loo lo f	4	oo ò à à	f	4	4	4	4		
loo lo m	3	oo ò à à	m	3	3				
loo lo r	2	oo ò à à	r	2					
loo lo d	1	oo ò à à	d	1	1	1	1	1	à ò

Dictation. 123456. 661. 651. 654. 64. 16543. 6316. 16532. 621.  
13561. 126(5)43. 165343. 12(3)4(5)6. 134(5)6. 1(3)456. 135.

1.  $\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|} \hline \overline{1} & \overline{2} & \overline{3} & \overline{4} & \overline{5} & \overline{6} & \overline{5} & \overline{4} & \overline{3} & \overline{2} & \overline{1} & \overline{6} \\ \hline 1 & 3 & 2 & 4 & 3 & 5 & 6 & \times & 6 & 4 & 5 & 3 \end{array}$

2.  $\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|} \hline \overline{3} & \overline{4} & \overline{5} & \overline{6} & \overline{5} & \overline{4} & \overline{3} & \overline{2} & \overline{1} & \overline{6} & \overline{5} & \overline{4} \\ \hline 5 & 3 & 3 & 5 & 3 & 3 & 6 & 6 & 6 & 5 & \times & \times \end{array}$

3.  $\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|} \hline \overline{3} & \overline{4} & \overline{5} & \overline{6} & \overline{5} & \overline{4} & \overline{3} & \overline{2} & \overline{1} & \overline{6} & \overline{5} & \overline{4} \\ \hline 5 & 3 & 3 & 5 & 3 & 3 & 6 & 6 & 6 & 5 & \times & \times \end{array}$

4.  $\begin{array}{|c|c|c|c|c|c|c|c|c|c|c|c|} \hline \overline{3} & \overline{4} & \overline{5} & \overline{6} & \overline{5} & \overline{4} & \overline{3} & \overline{2} & \overline{1} & \overline{6} & \overline{5} & \overline{4} \\ \hline 5 & 3 & 3 & 5 & 3 & 3 & 6 & 6 & 6 & 5 & \times & \times \end{array}$

### 84. The Sleigh Ride.

*Allegro.*

Mrs. Chant.

1. Hark, our sleigh-bells ring - ing, High o'er the hill,  
2. How the wind is blow - ing, Cold in our ears!

Like snow fair - ies sing - ing, When earth is still.  
Si - lent - ly 'tis snow - ing, Rain's fro - zen tears.

Fast - er, ev - er fast - er, Fly - ing with the wind,  
Fast - er, ev - er fast - er, Down the hill we go, . .

Leave the lag - gards of our train To come be - hind.  
Car - ing naught for cold, or wind, Or fall - ing snow.

## 85. The Scale Complete.

Practice-diagram for the blackboard or from the chart.

1 = *d*.

Fig. XIX.

loo lo d'	8	oo o a a
loo lo t	7	oo o a a
loo lo l	6	oo o a a
loo lo s	5	oo o a a
loo lo f	4	oo o a a
loo lo m	3	oo o a a
loo lo r	2	oo o a a
loo lo d	1	oo o a a

Fig. XIXa.

d'	8	8	8	8	8	
t	7		7			
l	6	6			6	
s	5	5	5	5		
f	4	4			4	
m	3	3	3	3		
r	2		2			
d	1	1	1	1	1	oo o a a etc.

Sing the scales of *d*, *e*, and *e* down and up. Give daily breathing exercises and vocal drills.

Dictation: — Pointed on practice-diagram, dictated orally, and sung by model for recognition from hearing.

878. 8768. 868. 87658. 858. 876548. 848. 8765438. 838.  
87654328. 828. 876543218. 818.

NOTE. Always give at least two related tones. 878 may be used thus: 87. 78. 878. etc. The speed with which the pupils respond is important, growing faster with practice. The teacher must direct the response by a gesture for each tone.

## 86. Rhythmic Exercises.

The following exercises should not be pointed, but the time should be beaten while the pupils sing them from blackboard or chart.

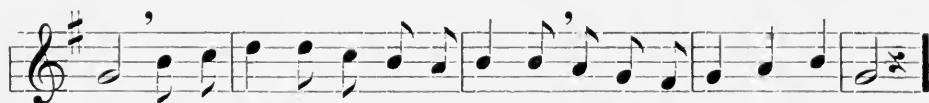
1.  $\begin{array}{c} \overline{1} \quad \overline{2} \\ 1 \quad 8 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{4} \\ 7 \quad 8 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{6} \\ 6 \quad 8 \end{array} \mid \begin{array}{c} \overline{7} \quad \overline{8} \\ 7 \quad 8 \end{array} \mid \begin{array}{c} \overline{8} \quad \overline{7} \\ 5 \quad 8 \end{array} \mid \begin{array}{c} \overline{6} \quad \overline{5} \\ 7 \quad 8 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{3} \\ 6 \quad 8 \end{array} \mid \begin{array}{c} \overline{2} \quad \overline{1} \\ 7 \quad 8 \end{array} \mid$
2.  $\begin{array}{c} \overline{1} \quad \overline{2} \\ 1 \quad 8 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{4} \\ 7 \quad 8 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{6} \\ 6 \quad 8 \end{array} \mid \begin{array}{c} \overline{7} \quad \overline{8} \\ 7 \quad 8 \end{array} \mid \begin{array}{c} \overline{8} \quad \overline{7} \\ 5 \quad 8 \end{array} \mid \begin{array}{c} \overline{6} \quad \overline{5} \\ 7 \quad 8 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{3} \\ 6 \quad 8 \end{array} \mid \begin{array}{c} \overline{2} \quad \overline{1} \\ 7 \quad 8 \end{array} \mid$
3.  $\begin{array}{c} \overline{8} \quad \overline{7} \quad \overline{6} \\ 5 \quad 8 \quad 7 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{4} \quad \overline{3} \\ 6 \quad 8 \quad 7 \end{array} \mid \begin{array}{c} \overline{2} \quad \overline{3} \quad \overline{4} \\ 5 \quad 7 \quad 6 \end{array} \mid \begin{array}{c} \overline{5} \quad \times \quad \times \\ 5 \quad \times \quad \times \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{6} \quad \overline{5} \\ 8 \quad 5 \quad 8 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{3} \quad \overline{4} \\ 7 \quad 5 \quad 8 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{6} \quad \overline{7} \\ 7 \quad 8 \quad 7 \end{array} \mid \begin{array}{c} \overline{8} \quad \times \quad \times \\ 8 \quad \times \quad \times \end{array} \mid$
4.  $\begin{array}{c} \overline{8} \quad \overline{7} \quad \overline{6} \\ 5 \quad 8 \quad 7 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{4} \quad \overline{3} \\ 6 \quad 8 \quad 7 \end{array} \mid \begin{array}{c} \overline{2} \quad \overline{3} \quad \overline{4} \\ 5 \quad 7 \quad 6 \end{array} \mid \begin{array}{c} \overline{5} \quad \times \quad \times \\ 5 \quad \times \quad \times \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{6} \quad \overline{5} \\ 8 \quad 5 \quad 8 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{3} \quad \overline{4} \\ 7 \quad 5 \quad 8 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{6} \quad \overline{7} \\ 7 \quad 8 \quad 7 \end{array} \mid \begin{array}{c} \overline{8} \quad \times \quad \times \\ 8 \quad \times \quad \times \end{array} \mid$
5.  $\begin{array}{c} \overline{1} \quad \overline{3} \\ 1 \quad 4 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{8} \\ 6 \quad 8 \end{array} \mid \begin{array}{c} \overline{8} \quad \overline{5} \\ 8 \quad 6 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{1} \\ 4 \quad 1 \end{array} \mid$
6.  $\begin{array}{c} \overline{1} \quad \overline{3} \\ 3 \quad 5 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{8} \\ 8 \quad 5 \end{array} \mid \begin{array}{c} \overline{8} \quad \overline{5} \\ 6 \quad 4 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{1} \\ 5 \quad 1 \end{array} \mid$
7.  $\begin{array}{c} \overline{1} \quad \overline{3} \\ 3 \quad 5 \end{array} \mid \begin{array}{c} \overline{5} \quad \overline{8} \\ 8 \quad 5 \end{array} \mid \begin{array}{c} \overline{8} \quad \overline{5} \\ 6 \quad 4 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{1} \\ 5 \quad 1 \end{array} \mid$
8.  $\begin{array}{c} \overline{1} \quad \overline{5} \\ 1 \quad 6 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{8} \\ 3 \quad 8 \end{array} \mid \begin{array}{c} \overline{1} \quad \overline{6} \\ 5 \quad 3 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{8} \\ 1 \quad 8 \end{array} \mid$
9.  $\begin{array}{c} \overline{1} \quad \overline{5} \\ 8 \quad 4 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{8} \\ 6 \quad 3 \end{array} \mid \begin{array}{c} \overline{1} \quad \overline{6} \\ 1 \quad 4 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{8} \\ 5 \quad 8 \end{array} \mid$
10.  $\begin{array}{c} \overline{1} \quad \overline{5} \\ 8 \quad 4 \end{array} \mid \begin{array}{c} \overline{3} \quad \overline{8} \\ 6 \quad 3 \end{array} \mid \begin{array}{c} \overline{1} \quad \overline{6} \\ 1 \quad 4 \end{array} \mid \begin{array}{c} \overline{4} \quad \overline{8} \\ 5 \quad 8 \end{array} \mid$

# 87. Weaving.

Swedish.



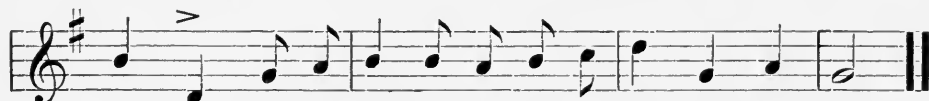
1. Cross the threads now, the shut-tles toss now, To make the cloth strong and
2. Threads are cross-ing, and shut-tles toss-ing, They make the cloth strong and



fine. Cross the threads now, the shuttles toss now, To make the cloth strong and fine.  
fine. Threads are crossing, and shuttles toss-ing, They make the cloth strong and fine.



So weave we the lin-en, So weave we the lin-en.



So weave we the lin-en To make the cloth strong and fine.

(Stamp foot at "so.")

# 88. Robin's Valentine.

F. Albers.



1. Down in sun-ny Dix-ie, Where the cot-ton blows, And the or-ange
2. Soon as spring had o-pened, North they flew a-way, To a pret-ty



blos-soms, And the jas-mine grows, There a bird with bright eyes,  
hill-side, Where the flow'rs were gay; Built a nest, all hid-den



In the glad sun-shine, Sang "Dear Mistress Robin, Be my Val-en-tine."  
By an i-vy vine, Mis-ter Rob-in Red-breast And his Val-en-tine.

## 89. Words Prolonged.

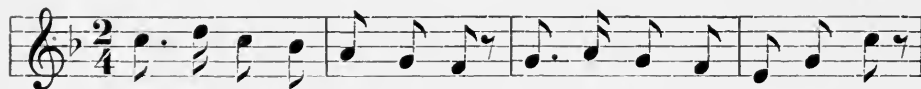
Give a new example each day.

Intone on *a*, *b*, or *c'*.

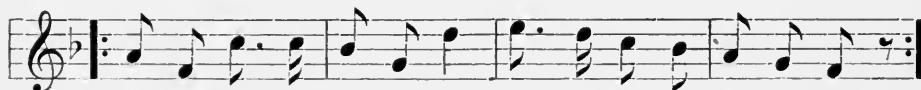
<sup>&gt;</sup> low	<sup>~</sup> glow	<sup>&gt;</sup> grow ———	<sup>&gt;</sup> may	<sup>~</sup> play	<sup>&gt;</sup> stay ———
throw	snow	flow ———	day	lay	pray ———
he	she	me ———	see	tree	three ———
moon	tune	soo ——— n	bee	glee	free ———

## 90. A Little Dance.

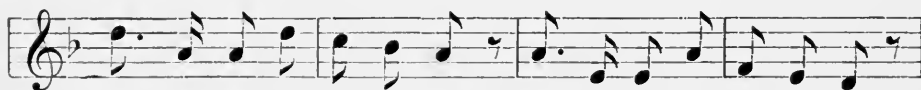
Humperdink.



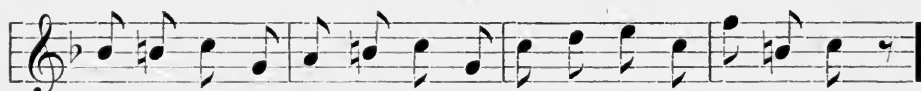
Lit - tle broth-er,dance with me, Give me both your hands so free ;



Point your toe, a - way we go, Down and up the laughing row.



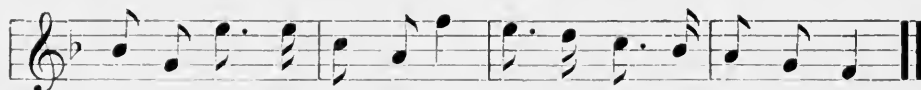
Tra la la la la la la, Tra la la la la la la,



Tra la la la la la la, Tra la la la la la la.



With your toes go tap tap tap, With your hands go clap,clap,clap.



Point your toe, a - way we go Down and up the laugh-ing row.

*Moderato.*


$$1 = g. \quad 1351. \quad 151. \quad 1221. \quad 1223. \quad 1344143. \quad 1356161.$$

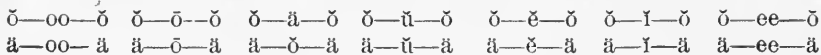
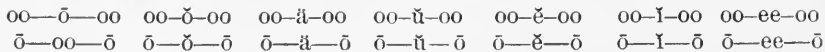
### MOTION SONG.

**French.**



Verse 2, "smooth the ground." 3, "sow the seed." 4, "hoe the weeds."  
5, "pick the corn."

For developing breath control, flexibility of vowel utterance, and for the appreciation of variations in vowel quantities, with resulting purity of intonation and tone quality. The tone must be continuous and the mouth well open.





# 94a. Visible Dictation.

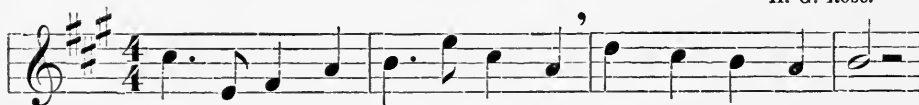
(Fig. XIX or XIXa.)

1 = *f*. 1235432. 2346543. 13211234. 3543231. 1345643. 5343212.  
1355653. 34231551.

8 = *c*. 8853345. 65. 5878. 6578. 8776. 65. 5358.

## 95. Spring is Coming.

H. G. Rose.



Spring is com-ing, spring is com-ing, It is in the air;



Birds are fly-ing from the south-land, Joy is ev-'ry-where.

Fig. XX.

For blackboard.

loo lo d'	8	ä ö oo
loo lo t	7	ä ö oo
loo lo l	6	ä ö oo
loo lo s	5	ä ö oo
loo lo f	4	ä ö oo
loo lo m	3	ä ö oo
loo lo r	2	ä ö oo
loo lo d	1	ä ö oo
loo lo t,	7 <sub>1</sub>	ä ö oo
loo lo l.	6	ä ö oc
loo lo s.	5	ä ö oo

## 96. Tones Below 1.

(Fig. XX.)

8 and 1 are practically the same, being the tonic or doh.

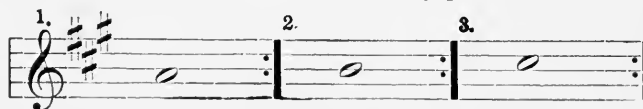
7 is found always next below 8, and 7<sub>1</sub> next below 1.

1 = *a*.

17<sub>1</sub>1. 1217<sub>1</sub>1. 17<sub>1</sub>6<sub>1</sub>5<sub>1</sub>1. 123217<sub>1</sub>1. 17<sub>1</sub>12345.

17<sub>1</sub>6<sub>1</sub>7<sub>1</sub>123. 17<sub>1</sub>6<sub>1</sub>5<sub>1</sub>6<sub>1</sub>7<sub>1</sub>123. 123455,6,7,1.

## 97 Vowel Exercises.



ee—oo—ee

ee—ö—ee

ee—ö—ee

ü—oo—ü

ü—ö—ü

ü—ö—ü



ee—ä—ee

ee—ü—ee

ee—ä—ee

ee—i—ee

ü—ä—ü

ü—ö—ü

ü—i—ü

ü—ee—ü

# 98. In the Orchard.

F. D. Sherman.

J. Gullford.



O Robin in the cher-ry tree, I hear you car-ol - ling your glee: The



plat-form where you light - ly tread Is light-ed up with cher - ries red.

# 99. Tones above 8.

(Fig. XXI.)

1 = g. 135. 545 5435353. 5325251. 531243523. 565363. 12234.

1 = f. 135675765858. 8768531. 13561531. 13567578. 4252321.

1345321. 1358. 1468. 8531. 8641.

8 = b $\flat$ . 82'3'3'878. 8765583'2'3'. 853. 83'8. 83'2'2'858. 876583'2'8.

876782'3'. 3'2'87876. 82'3'2'3'. 8582'3'8. 82'83'858.

# 100. I had a Little Nut-Tree.

English.

Fig. XXI.



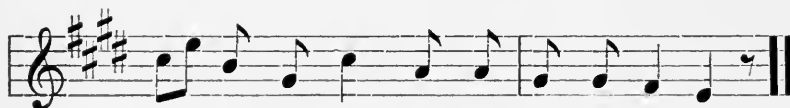
I had a lit - tle nut - tree, Noth-ing would it bear



But a sil - ver nut - meg And a gold - en pear; The



King of Spain's daughter came to vis - it me, And



all for the sake of my lit - tle nut - tree.

3'

2'

8

7

6

5

4

3

2

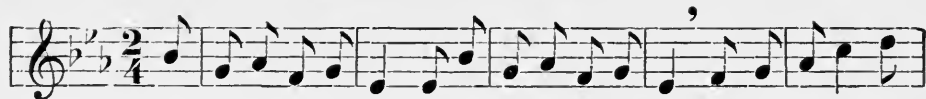
1

7,

6,

5,

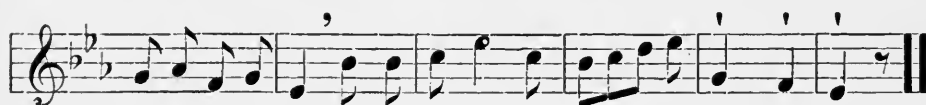
### 101. The Little Man.



There was a lit-tle man And he had a lit-tle gun, And his bul-lets were



made of lead, lead, lead. He went to the brook, And he



shot a lit-tle duck, And he shot it right thro' the head, head, head.

### 102. Visible Dictation.

(Fig. XXI.)

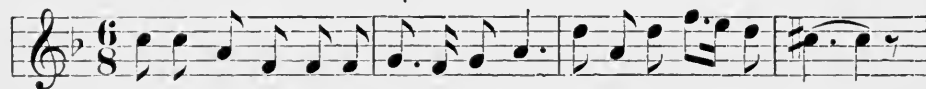
8 =  $b\flat$ . 876. 6558. 858. 865. 678. 858. 68. 853.

8 =  $a\flat$ . 83. 343. 3578. 5453. 3563. 36386. 8636. 8436. 578. 81. 18.

8 =  $e\flat$ . 1358. 1(3)41. 1(3)4(5)61. 146(7)8. 1464. 86(5)43. 17,1. 37,1  
47,1.

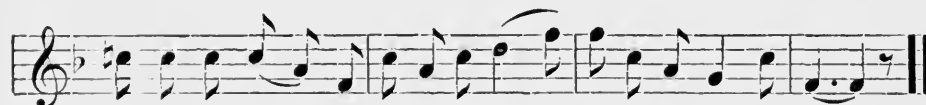
### 103. The Swing.

R. L. Stevenson.



1. How do you like to go up in a swing, Up in the air so blue?

2. Up in the air— and o-ver the wall, Till I can see so wide.



Oh, I do think it the pleasantest thing Ev-er a child can do.  
Riv-ers and trees and cat-tle and all— O-ver the coun-try side.

## 104. Enunciation.

One example every day.

Intone on *c'*, *d'*, or *e'*♭.

<sup>&gt;</sup> blow	<sup>~</sup> blow	<sup>&gt;</sup> blow—
bloom	bloom	bloo—m
breeze	breeze	bree—ze
deep	deep	dee—p
soft	soft	so—ft
home	home	ho—me

Intone on *a*, *b*, or *c*.

<sup>&gt;</sup> Flow - ers	<sup>~</sup> are	<sup>&gt;</sup> bloom	<sup>~</sup> ing	×
Go - ing	to	Par - is	×	×
Fly - ing	to	Rome	×	×
Dear lit - tle	home	×	×	×
Where do you	wan - der	×	×	×
Trees in the	hol - lows	×	×	×

## 105. Busy Bee, Come and Tell Me.

Tune, "Buy a Broom." Gipsy Air.

1. Bu - sy bee, come and tell me pray where are you  
 2. Pret - ty dove, come and tell me pray where are you

go - ing; Tell me now are you go - ing to work or to play?  
 fly - ing; Tell me now are you fly - ing to Par - is or Rome?

"I am go - ing to the gar - den where flow - ers are  
 "I am go - ing to my house where my wif - ie is

bloom - ing, For I must be mak - ing sweet hon - ey to - day."  
 sigh - ing, And long - ing for me in my dear lit - tle home."

## 106. Enunciation.

Intone on *b*♭, *c'*, or *d'*.

<sup>&gt;</sup> wade	<sup>~</sup> wade	<sup>&gt;</sup> wa—de	<sup>&gt;</sup> cuck - oo	<sup>~</sup> ×	<sup>&gt;</sup> cuck - oo	<sup>~</sup> ×
shade	shade	sha—de	vi - o - lets		bloom - ing	×
brook	brook	broo—k	night - in - gales		sing - ing	×
nook	nook	noo—k	flow - er - ets		op - en - ing	×

# 107. Vowel Exercises.

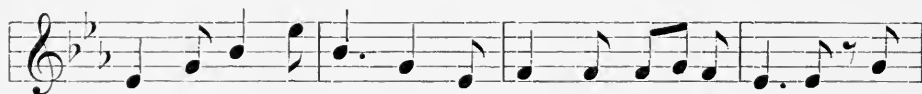
1.	2.	3.	4.	5.	6.
oo—ō—ä	oo—ō—ä	oo—ū—ä	oo—ē—ä	oo—I—ä	oo—ee—ä
ě—oo—ě	ě—ō—ě	ě—ō—ě	ě—ä—ě	ě—ū—ě	ě—ee—ě
I—oo—I	I—ō—I	I—ō—I	I—ä—I	I—ū—I	I—ee—I
ō—oo—ä	ō—oo—ee	ū—ō—ä	I—oo—ä	ee—o—ä	ě—I—ū

# 108. O Come, Sweet May.

Mozart.



1. O come, sweet May, and cov-er The trees with green a - gain, And  
2. 'Tis when the flow'rs are bud-ding, The but - ter - fly's a - wing, And



let the flow - ers o - pen Their leaves to sun and rain. O  
all the birds are sing - ing A wel - come to the spring. Then



could we go a - stray-ing, Where dai-sies bright do grow, Where  
come, sweet May, with vio-lets, To cov-er hill and vale, And



branch - es green are sway - ing, And vi - o - lets bloom be - low.  
bring the cuck-oo's call - ing, And man-y a night-in - gale.

# 109. Vocal Drill.

Breath should be taken only at points indicated.

oo oo oo oo oo oo oo oo oo oo	
ō ō ō ō ō ō ō ō ō ō	

## 110. Oral Dictation and Ear Training.

1 = c. 123. 234. 345. 456. 567. 678. 876. 765. 654. 543. 432.  
 321. 121. 131. 141. 151. 161. 171. 181. 818. 717. 616.  
 515. 414. 313. 212. 1323. 1341. 1351. 1356. 1358.

## 111. Breathing and Voice Production.

Inhale through the slightly parted lips and nostrils. Retain the breath for a moment and sing:



NOTE. The breath must be held during the rests, and the long notes steadily sustained.

## 112. Vocal Drill.



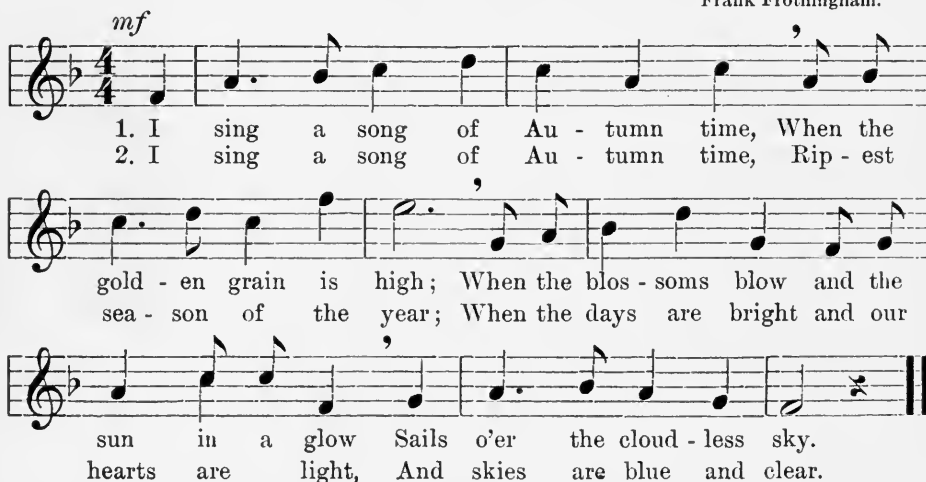
## 113. September.

Oral Dictation (Dict.) and Enunciation (Enun.) exercises taken from and preparatory to the song "September." In the Enunciation exercises prolong the vowels, giving to each its characteristic sound.


1 = f. Dict. 1345. 565. 345. 5658. 587. 462. 351.

Enun. Intone on f. Golden, autumn, ripest, season, blossoms, cloudless.

Frank Frothingham.



## VI. THE STAFF.

The *Staff* () is a device for the representation of scale tones. Each line and space is called a degree, and, taken consecutively, they represent the tones of the scale taken in regular order. The scale may begin on any degree, reckoning from 1 upwards, or 8 downwards.

*Notes* are characters that show the relative length of sounds, and, placed upon the staff degrees, they also denote the pitch of the tones.

### 114. From Numerals to the Staff.

1. Place the following groups of numerals upon the blackboard and let the pupils sing the same.

1 = e.    1 1 1 1    1 1 2 1    1 2 2 1    1 2 1 1    1 2 3 3

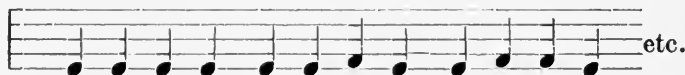
2. Draw a staff immediately beneath them, thus: —

1 = e.    1 1 1 1    1 1 2 1    1 2 2 1    1 2 1 1    1 2 3 3



3. Sing the exercise slowly and, as each tone is sung, write its musical symbol upon the staff, using the quarter-note, thus: —

1 = e.    1   1   1   1   1   1   2   1   1   2   2   1



4. Repeat the exercise group by group, pointing to the notes.
5. Erase the numerals and sing from the notes.

### 115. Exercises.

Place on the blackboard and practice a few groups each day.

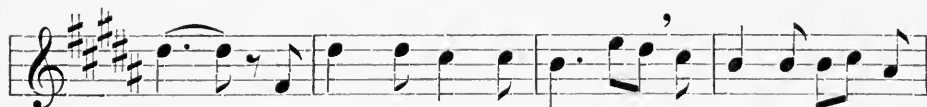
1 = e.    1223. 3221. 12321. 1232321. 12344321. 12345. 54321.  
           12233445. 5434321. 123456. 654321. 12345678. 87654321.  
 1 = g.    12123 1234321. 122344321. 12345454321. 123456. 65434321.  
           11223345. 56543454321.

## 116. The Stars.

Alberto Randegger.



1. The gold - en glow is pal - ing Be - tween the cloud - y
2. We hard - ly see them twin - kle, In an - y sum - mer



bars; I'm watch - ing in the twi - light, To see the lit - tle  
night; But in the win - ter eve - nings, They sparkle clear and



stars. I wish that they would sing to - night Their song of long a -  
bright. Is this to tell the lit - tle ones, So hun - gry, cold, and



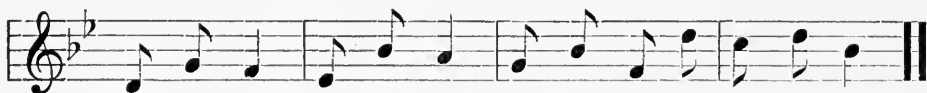
go; If we were only near - er them, What might we hear and know.  
sad, That there's a shining home for them, Where all is warm and glad?

## 117. Little Eyes.

Margaret Henshaw.



1. Lit - tle eyes, lit - tle eyes, O - pen with the morn - ing light;
2. Lit - tle hands, lit - tle hands, Play - ing with the doll or ball,



Up - ward look, up - ward look, Heav - en's morn is al - ways bright.  
Learn you may, work or play, Dai - ly to do good to all.



## The Practice-Staff.

Practice-Diagram.  
Fig. XXII.

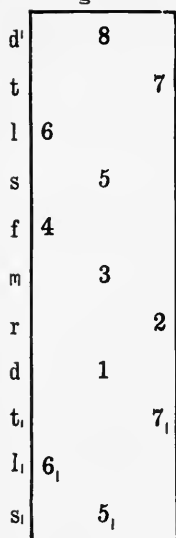


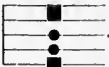
Fig. XXIII.



By assuming the position of **1** we may sing from the practice-staff by simply pointing to the degrees, the pointer taking the place of notes.


The *Key-Signature* indicates which of the fixed pitches (*a b c d e f g*) is taken for **1**.

Key-signatures are difficult for a child to remember, and since the real problem is to read with the scale now in one position on the staff and now in another, the study of signatures may well be postponed until this first problem or principle has been mastered, provided the location of **1**, etc., is fixed. This may be done by writing a figure under the first note, or by a device, a Key-Chord, which locates **1**, **3**, **5**, and **8** at the

beginning of the staff, thus: — . This shows at a glance the position of the tones in the great basic chord of music, viz., the Tonic Chord.

**NOTE.** All examples having a Key-Chord are to be sung from the notes. Examples with the usual Key-Signature are to be sung by rote. In all exercises with the Key-Chord the pitch is assumed to be the same as with the G-clef.

### 118. Exercises for Practice-Diagram and Practice-Staff.

If no charts are available, enlarged copies of Figs. XXII. and XXIII. should be placed upon the blackboard. These and similar exercises are first to be pointed upon the Practice-Diagram and then repeated, group by group, upon the Practice-Staff. Before pointing them upon the latter, the proper KEY-CHORD  should be placed at the beginning of each staff as a key-signature.

Any of the following neutral syllables, loo, too, doo, koo, pro, tō, ah, pā, law, prā, tā, etc., may be freely used for vocalizing.

**1 = e.**



111.    121.    1121.    123̂321.    123̂44̂3̂21.    123̂45̂54̂3̂21.    123̂45.  
56̂56778.    87678.    876̂5̂678.    876̂5̂45̂678.    876̂5̂4321.    123̂45̂678.  
818.

**1 = g.**



123̂321.    123̂345.    5̂44̂3̂221.    123̂45.    5̂43̂43̂21.    123̂45̂56.  
56̂5̂43̂21.    12̂3̂2̂3̂45̂6.    6̂5̂6̂5̂4̂3̂4̂3̂21.

# 119. Dancing Song.

1 = g. Dict. 131. 343. 323. 321. 354. 431.

Enun. (g.) Dancing, merrily, flying, fiddle, lightly, gliding.

Reinecke.

*Sprightly.*

*mf*



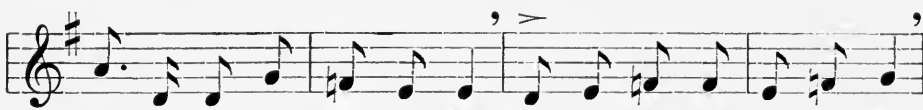
1. Schnick, schnack, \*Dud - le - sack, Here's our ba - by  
2. When the bass plays brum, brum, brum, We go skip - ping



danc - ing; Schnick, schnack, Dud - le - sack,  
up and down, We go skip - ping up and down;



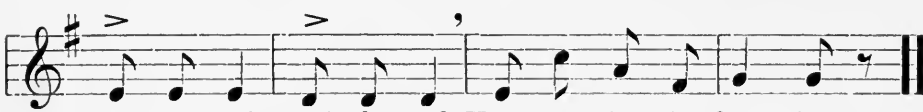
Here's our ba - by danc - ing. Play a pret - ty tune to - day,  
Frocks and curls are fly - ing. Fid - dle plays dee - dum - dee - dee,



Frank and Har - ry, Kate and May, Frank and Har - ry, Kate and May,  
Now go light - ly, One, two, three, Now go light - ly, one, two, three,



Mer - ri - ly are danc - ing. Schnick, schnack, Dud - le - sack,  
Thro' the soft grass glid - ing. Schnick, schnack, Dud - le - sack,



Dud - le - sack, Dud - le - sack, Here's our ba - by danc - ing.

\* Dudle-sack, a German bagpipe.

## 120. Exercises.

If no books or charts are available, place the following upon the blackboard. Point a few groups each day.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15.

16. 17. 18. 19.

20. 21. 22.

Characters written like this ( ), with a closed head and stem, are called quarter-notes and each is one beat long.

## 121. Oral Dictation and Ear Training.

1 = e. 123. 343. 131. 141. 151. 121. 113. 313. 134. 143. 331.  
312. 213. 1223. 1121. 1112. 1233.

## 122. Trees Bare and Brown.

Enun. (f.) Ev'rywhere, whirling, roasted, chestnuts, toasted.

1. Trees bare and brown, Dry leaves ev-'ry-where,  
2. Ro-sy ap-ples roast-ed, Pop-corn al-most done,  
Danc-ing up and down town, Whirl-ing thro' the air.  
Toes and chest-nuts toast-ed, That's the kind of fun.

## 123. Exercises. From Numerals to Staff.

(See page 55.)

1 = f. 1223321. 123323. 12343. 12345. 54345. 54321. 1234565.  
567878. 87656543. 3454321.

1 = a. 122321. 123443. 345543. 3234321.

1 = d. 12123. 12343. 3456543. 3212345. 567878. 87654321.

## 124. Visible Dictation.

(Figs. XXII. and XXIII.)

1 = f. 123̂345. 545̂43̂21. 123̂45̂43. 345̂65. 543̂45. 5678. 8765̂43.  
343̂21. 123̂45̂678. 8765̂43̂21.

1 = a. 123̂21. 123̂343. 123̂45̂43. 345̂43̂23. 32123̂21.

1 = d. 1223̂43. 123̂45̂65. 5678765. 543̂4543. 32123̂23. 12345678.  
87654321. 123̂43̂45̂4321.

## 125. Exercises.

Practice a few groups each day.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15.

16. 17. 18. 19.

20. 21. 22.

## 126. The Little Sailor.

1 = *f*. Dict. 135. 5321. 156. 1234. 453. 321. 1231. 15.

Enun. (*f*.) Sailor, quickly, aboard, hoisted, unmoored, blowing, slumberland.

*Rhythmically.*

Florence Gleason.

Oh! my lit - tle sail - or, Quick-ly get a - board; Snow-y sails are  
hoist - ed, Now the ship's un - moored! Feel the soft wind blow - ing!  
Now we leave the land, Sail - ing out to sea To slum - ber - land.  
yo yo Now we're off to slum - ber - land.

## 127. Exercises. From Numerals to Staff.

(See Page 55.)

1 = *b* $\flat$ . 12321. 122343. 1234543. 3234321. 12123432121.

1 = *c*. 12321. 1234323. 3454323. 345678. 8787678. 8765678. 87654323.

## 128. Visible Dictation.

(Figs. XXII. and XXIII.)

1 = *b* $\flat$ . 12 $\hat{3}$ 23. 34 $\hat{3}$ 45. 54 $\hat{3}$ 4 $\hat{3}$ 21. 1212 $\hat{3}$ 1321. 12 $\hat{3}$ 343. 34 $\hat{5}$ 543. 34 $\hat{5}$ 4 $\hat{3}$ 21.

1 = *c*. 12 $\hat{3}$ 345. 54 $\hat{3}$ 321. 122 $\hat{3}$ 34 $\hat{5}$ 6. 6 $\hat{5}$ 654 $\hat{3}$ 23. 34 $\hat{5}$ 678. 87678. 876 $\hat{5}$ 543.

## 129. Exercises.

1. 2. 3. 4.  
5. 6. 7.  
8. 9. 10. 11.  
12. 13. 14. 15.

### 130. Two Roses.

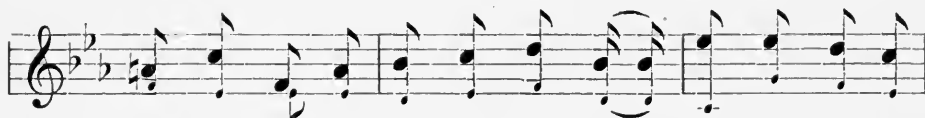
♩ =  $\text{♩}$ . Dict. 13. 353. 3456. 1235. 58765. 56565. 563. 3453.

Enun. ( $\text{♩}$ .) Summer, notion, queer, clamber'd, climbed, window.

Florence Gleason.



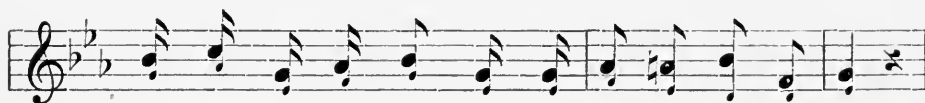
1. One mer - ry sum - mer day, Two ros - es were at play;  
2. They stole a - long my fence; They clam-ber'd up my wall; They



All at once they took a no - tion They'd like to run a -  
climbed in - to my win - dow To make a morn - ing



way, They'd like to run a - way.— Queer lit - tle ros - es,  
call, To make a morn - ing call.— Queer lit - tle ros - es,



Fun - ny lit - tle ros - es, To want to run a - way.  
Fun - ny lit - tle ros - es, To make a morn - ing call.



Queer lit - tle ros - es, Fun-ny lit - tle ros - es, 'To want to run a - way.  
Queer lit - tle ros - es, Fun-ny lit - tle ros - es, 'To make a morning call.

### 131. Visible Dictation.

(Figs. XXII. and XXIII.)

♩ =  $\text{♩}$ . 12313. 3213. 17,123. 1313. 13431. 1345. 5431. 13531.  
1217,6,7,1. 1353531. 17,12123.

♩ =  $\text{♩}$ . 17,6,7,121. 12317,6,7,1. 132317,1. 17,6,1. 17,6,5,1. 15,1.

### 132. Tones below 1.

In music **8** and **1** are practically the same, being the tonic or doh. Just as **7** (te) is invariably the tone immediately below **8** (doh), so **7<sub>1</sub>** (te<sub>1</sub>) is the tone next below **1** (doh).

Parallel exercise

1 = a. 1 7<sub>1</sub> 6<sub>1</sub> 5<sub>1</sub> 5<sub>1</sub> 6<sub>1</sub> 7<sub>1</sub> 1 1 7<sub>1</sub> 6<sub>1</sub> 1.  
 8 = a. 8 7 6 5 5 6 7 8 8 7 6 8.



### 133. Bridge Exercise.

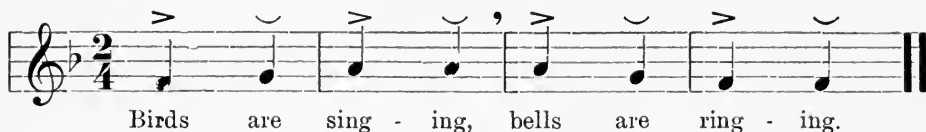
1 = a. 1217<sub>1</sub>1. 123217<sub>1</sub>7<sub>1</sub>1. 17<sub>1</sub>7<sub>1</sub>6<sub>1</sub>6<sub>1</sub>7<sub>1</sub>1. 1217<sub>1</sub>6<sub>1</sub>5<sub>1</sub>. 5<sub>1</sub>6<sub>1</sub>5<sub>1</sub>6<sub>1</sub>7<sub>1</sub>1.  
 1 = b $\flat$ . 17<sub>1</sub>7<sub>1</sub>1. 12317<sub>1</sub>6<sub>1</sub>7<sub>1</sub>1. 17<sub>1</sub>7<sub>1</sub>6<sub>1</sub>6<sub>1</sub>7<sub>1</sub>1. 17<sub>1</sub>6<sub>1</sub>5<sub>1</sub>5<sub>1</sub>6<sub>1</sub>7<sub>1</sub>1.

### 134. Exercises.



## VII. 2-PART RHYTHM.

### 135. Birds are Singing.



1. The pupils learn the very simple song "Birds are singing," strongly emphasizing the loud and soft accents. Judicious questioning should draw out from the pupils, expressed in their own language, the fact that certain syllables were loud, others soft, and that these loud and soft tones came in regular order.

2. The song should then be copied upon the blackboard with key-chord, accents, words and the measure or rhythmic words *loud*, *soft*, but without bars, thus:



3. After it is sung from the blackboard, explain, that in order to clearly show the position of the loud and soft accents, a vertical line called a bar—here the bars are to be drawn—is drawn through the staff dividing the notes into groups or sections of loud and soft tones. The pupils then observe that all notes immediately after the vertical line or bar are loud tones, and all notes immediately before the line are soft tones. The class will conclude that the use of the double bar is to mark the end of the song or the exercise.

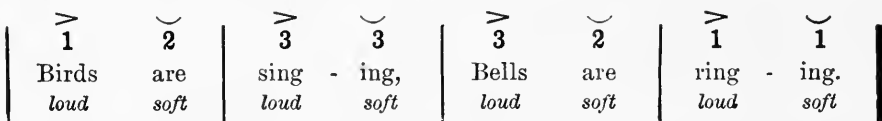
From bar to bar is a measure.

The double bar marks the end.

### 136. From Numerals in Measures to Notes.

An alternative plan of presenting 2-part and other rhythms.

1. Proceed as in the corresponding section of 135.
2. Write the accented numerals, measure-words and words in measures—





3. After the above has been sung add a staff and bars, thus :—

<sup>&gt;</sup> <b>1</b>	<sup>(</sup> <b>2</b>	<sup>&gt;</sup> <b>3</b>	<sup>(</sup> <b>3</b>	<sup>&gt;</sup> <b>3</b>	<sup>(</sup> <b>2</b>	<sup>&gt;</sup> <b>1</b>	<sup>(</sup> <b>1</b>
Birds	are	sing	- ing,	Bells	are	ring	- ing.
<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>

4. Fill in the corresponding notes, prefixing the key-chord :—

$\overset{>}{1}$	$\overset{<}{2}$	$\overset{>}{3}$	$\overset{<}{3}$	$\overset{>}{3}$	$\overset{<}{2}$	$\overset{>}{1}$	$\overset{<}{1}$
Birds	are	sing	- ing,	Bells	are	ring	- ing.
<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>	<i>loud</i>	<i>soft</i>

Attention should be called to the unvarying position of the *loud* accent after, and the *soft* accent before the bar.

### 137. 2-Fart Rhythm.

### RECOGNITION OF A KNOWN RHYTHM BY COMPARISON WITH AN UNKNOWN ONE.

The pupils name the known rhythm only.

To be sung by the teacher with strongly marked accents.

### 138. Rhythm.

1. Intone on *a*.

lo lo lo lo lo lo lo (rest) lo lo lo (rest) lo lo lo (rest)

**2.**

lo (rest) lo (rest) lo lo lo (rest) lo lo lo lo lo (rest) lo (rest)

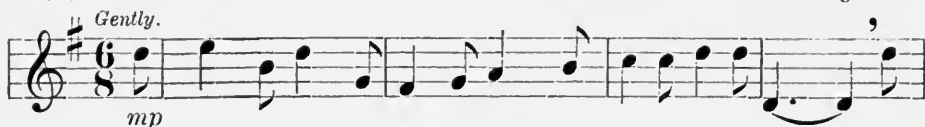
### 139. The Road to Rock-a-Bye.

♩ = *g.* Dict. 5635. 17,6,5, 3451. 127,1. 13421. 17,12. 3517.

Enun. (*g.*) Travel, border'd, cover'd, straight, slumber, whisper, flow'rs.

Z. C.

Walter Wingham.



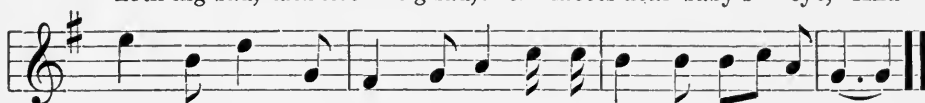
1. Dear ba - by loves to trav - el on The road to Rocka - bye, 'Tis
2. And straight it leads to slumber land, Where loving an - gels dwell, Who



bor - der'd all the way with flow'rs And cov - ered with blue sky. — The  
whis - per in dear ba - by's ear, And sweet - est se - crets tell. — And

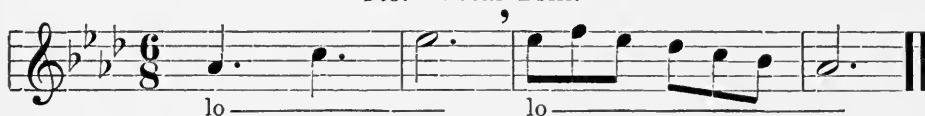


winds may blow, and heaps of snow A - round our way may lie, . But  
noth - ing bad, and noth - ing sad, E'er meets dear baby's eye, And



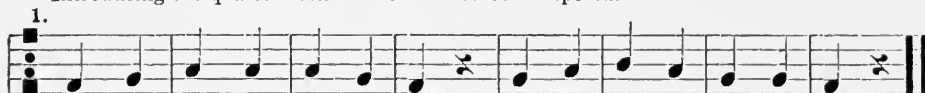
nev - er snow nor rain can fall On the road to Rock - a - bye.  
that is why he's smil - ing so, On the road to Rock - a - bye.

### 140. Vocal Drill.



### 141. Rhythmic Phrases.

Introducing the quarter-rest. "Rest" is to be whispered.



Let us laugh and let us sing, (rest) Dancing in a mer - ry ring. (rest.)  
*loud soft loud soft loud soft loud (rest) loud soft loud soft loud soft loud (rest)*



Blink, (rest) blink, (rest) blink - ing star, Oh, I won - der what you are!

# 142. Exercises.

# 143. The King of France.

1 = d. Dict. 158. 15. 5686. 5313.

March time.

J. J. Russell.

1. Boom, rap, rap, boom, rap, rap, boom, rap, rap, boom. The  
2. Boom, rap, rap, boom, rap, rap, boom, rap, rap, boom. The

King of France and all his men Marched up the hill and  
King of France and his brave men Marched down the town and

down a - gain. The King of France and all his men Marched  
back a - gain. The King of France and his brave men Marched

up the hill and down a - gain, Marched up the hill and  
down the town and back a - gain, Marched down the town and

down a - gain. Boom, boom, boom, boom, boom.  
back a - gain. Boom, boom, boom, boom, boom.

## 144. Visible Dictation.

( Figs. XXII. and XXIII. )

Each line is first sung from the Practice-Diagram and then repeated upon the Practice-Staff.

1 = e.	1.	1	2	3	4	5	6	7	8		8	7	6	5	4	3	2	1.
	2.	1		3	4	5	6	7	8		8	7	6	5	4	3		1.
	3.	1	2		4	5	6	7	8		8	7	6	5	4		2	1.
	4.	1	2	3		5	6	7	8		8	7	6	5		3	2	1.
	5.	1	2	3	4		6	7	8		8	7	6		4	3	2	1.
	6.	1	2	3	4	5		7	8		8	7		5	4	3	2	1.
	7.	1	2	3	4	5	6		8		8		6	5	4	3	2	1.

## 145. Exercises.

## 146. Oral Dictation.

1 = f. 1321. 1353. 1354. 4321. 1323. 3213. 121. 131. 141. 151.  
161. 171. 181. 17<sub>1</sub>1. 17<sub>1</sub>6<sub>1</sub>1.

## 147. Ear Training.

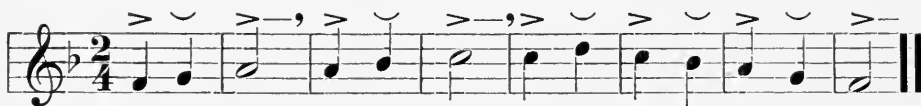
1 = d. 123. 234. 345. 456. 567. 678. 876. 765. 654. 543. 432. 321.

In the following exercise, and similar ones to follow, the pupil is to give the number-name, or, if the sol-fa syllables are in use, the sol-fa name of the omitted note.

1 = f. 123. 1(2)3. 1234. 12(3)4. 12345. 123(4)5. 1123. 11(2)3  
3321. 33(2)1. 12123. 121(2)3.

## VIII. THE HALF-NOTE.

### 148. Here We Go.



T. Sings: Here we go to and fro, In a mer-ry, hap-py row.

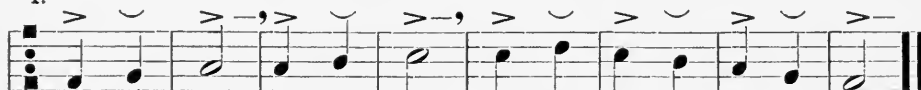
P. Say: *loud soft loud soft loud soft loud soft loud soft loud soft loud soft*

The pupils should recognize that the tones on the words "go," "fro" and "row" were longer than those on the other words, and that they were sustained while saying *loud soft*, or the time of two quarter-notes. It should then be explained that

Where each sustained tone is equal in duration to two quarter-notes, it is expressed by a half-note (♩).

Copy the following upon the blackboard and sing.

1.



Here we go— to and fro,— In a mer-ry, hap-py row.—  
loo loo loo— loo loo loo— loo loo loo loo loo loo—

2.



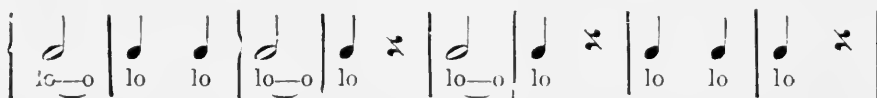
Lit-tle chil-dren nev-er give— Pain to those who feel and live.—  
loo loo loo loo loo loo loo— loo loo loo loo loo loo loo—

### 149. Rhythm.

1. Intone on *a*.



2.



## 150. Squirrel Town.

1 = g. Dict. 1321. 1235. 531. 345. 17,13. 14. 421. 27,1. 427,1.

Enun. (g.) Woodland, meadows, squirrel, surely, morning, gathers.

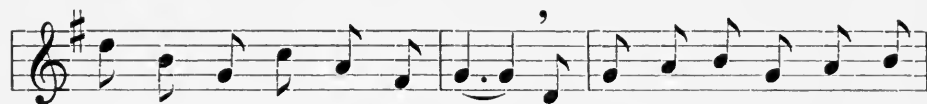
Alice Jane Cleator.

French melody, adapted.

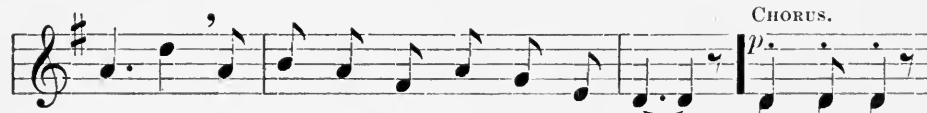


1. O, come, let us haste to the wood-land, A -

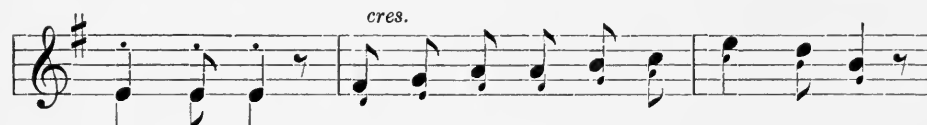
2. When a dear lit-tle squir-rel goes nut-ting, No



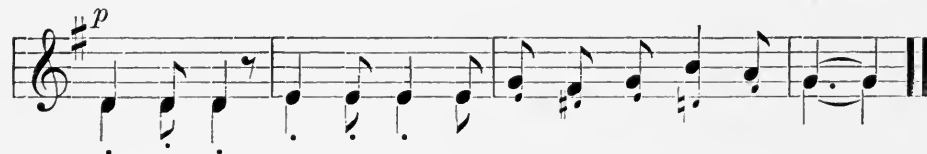
way o-ver mead-ows so brown! O come, let us haste to the  
bas-ket or bag does he seek; For each sat-in nut that he



wood-land, To bu-sy and gay squir-rel - town. "Chip, chip,chip,  
gath-ers Is hid-den a-way in his cheek.



churr,churr,churr," Sure-ly they're say-ing,"Good morn-ing, sir."



"Chip,chip,chip,churr,churr,churr,I wish you good morn-ing, sir."

## 151. Oral Dictation and Ear Training.

1 = g. 17,1. 1231. 17,6, 131. 1331. 1121. 1132. 1223. 1234. 1233.

1 = a. 1332. 1323. 117,1 17,7,1. 1217, 7,11. 1343. 1317, 1213.

# 152. Studies.

1. 

2. 

3. 

4. 

5. 

## 153. Good-Night, Little Star!

1 =  $\text{♩}$ . Dict. 8765. 3243. 325. 563. 865.

Enun. ( $\text{♩}$ .) Pillow, morning, fading, bright, good-night.

Adele Franchon.

*Not fast.*

1. Good - night, lit - tle star! I will go to my  
2. On my pil - low I'll sleep Till the morn - ing —

bed, And leave you to burn While I lay down my  
light; Then you will be fa - ding And I shall be

head. Good-night, lit - tle star, good - night.—  
bright. Good-night, lit - tle star, good - night.—

## IX. THE TIME-SIGNATURE.

The figures placed on the staff at the beginning of each exercise or song are called the Time-Signature.

The upper figure denotes the number of parts or beats in the measure, and the lower figure indicates that the quarter-note receives the beat.

The pupils may beat the time in the following songs by quietly tapping the desk, or the right edge of the opened book, twice in each measure, using the right index finger.

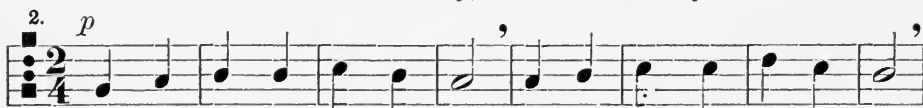
### 154. Melodies with Words.



We are gorgeous lit - tle dan-dies, Dress'd so ver - y neat and fine;  
*loud soft, etc.*  
 loo loo, etc.



All the chil-dren love us dear-ly, And we're al-ways here on time.

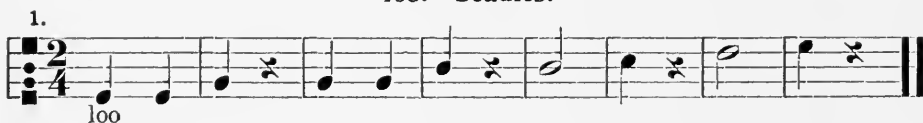


Lit - tle breez - es flut - ter down, Lit - tle leaves both red and brown,



Yel - low, green, man - y dyed; And they lie side by side.

### 155. Studies.





## 156. A Child's Prayer.

$\dot{1} = d$ . Dict. 358. 8765. 5435. 132 2346. 878. 8218.

Enun. (*a.*) Heav'nly, dawning, remember, advancing, onward, unharm'd, redeeming.

G. Thring.

J. Stainer.



## 160. Thanksgiving Day.

1 = *eb*.

Dict. 5533. 3422. 5678. 8765. 1351. 8533. 43421.

Enun. (*eb*.) Snowing, Thanksgiving, grandmamma, wrapp'd, cottage, pumpkin, fleeting.

Josephine M. Smith.

*Brightly.*



*mf* 1. What care we for the cold wind's blast, What care we tho' its  
 2. The sleighbells jin - gle mer - ri - ly, And tho' the flakes are  
 snow - ing? Thanksgiv - ing Day has come at last, To  
 fly - ing, At last be - yond the hills we see A  
 grand - mam - ma's we're go - ing. Wrapp'd up in furs as  
 lit - tle cot - tage ly - ing. I'm sure we'll find sweet  
 warm as toast, 'Way o'er the hills we're fleet - ing; — To  
 cakes and fruit And pump - kin pies so yel - low; — For  
 wel - come friends, a mer - ry host, And grandma's smile of greet - ing.  
 grand - maknows just how to suit Each hun - gry lit - tle fel - low.

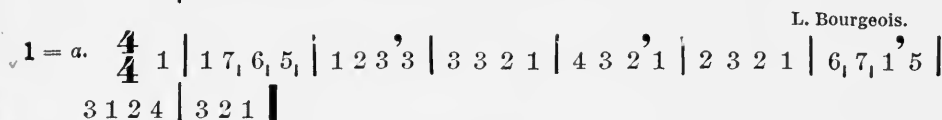
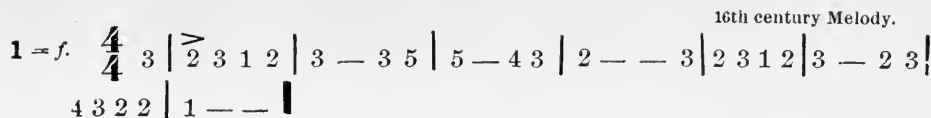
## 161. Visible Dictation.

(Figs. XXII. and XXIII.)

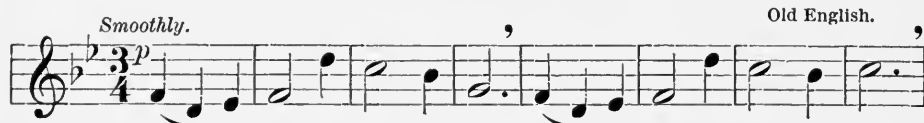
Figures followed by a dash (—) should be prolonged one beat for each dash

1 = *g*.  $\frac{4}{4}$  1 |  $\overset{>}{1} 1 1 1$  | 1 — ' 2 | 3 3 3 3 | 3 — ' 4 | 5 5 5 5 | 5 4 4 ' 4 |  
 3 3 3 3 | 3 2 2 ' 5 | 3 — 2 — | 1 — ' 5 | 3 3 2 2 | 1 — — |

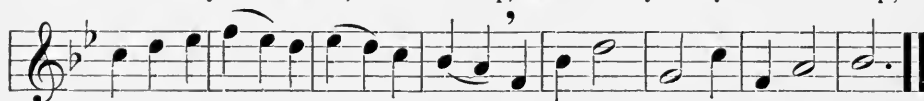
Bavarian Folksong.



## 162. Golden Slumbers.



1. Gold - en slum - bers kiss your eyes, Smiles a - wait you when you rise;
2. Care you know not, there - fore sleep, While o'er you my watch I keep;

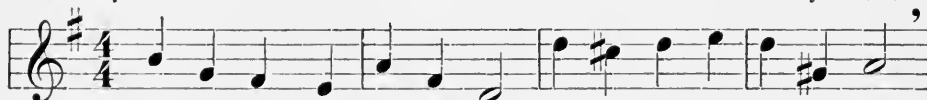


Sleep, pret - ty dar - ling, do not cry, And I will sing a lul - la - by.  
Sleep, pret - ty dar - ling, do not cry, And I will sing a lul - la - by.

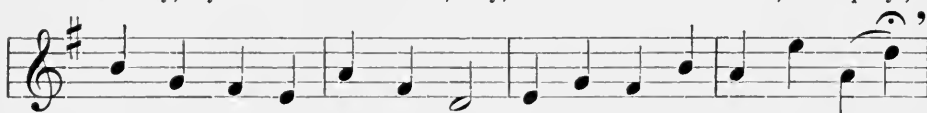
## 163. The Little Boy and the Sheep.

1 = g. Dict. 317, 6, 12. 27, 5, 15. 5635. 135, 5, 21.  
Ann Gaylor.

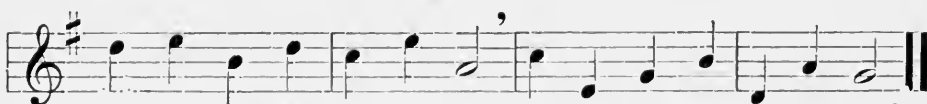
Emily Winton.



1. La - zy sheep, pray tell me why In the pleas - ant field you lie,
- 2 Nay, my lit - tle mas - ter, nay, Do not serve me so, I pray;



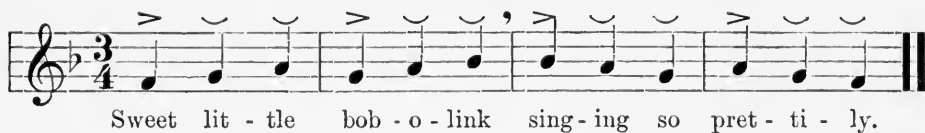
Eat - ing grass and dai - sies white From the morn - ing till the night;  
Don't you see the wool that grows On my back to make your clothes?



Ev - 'ry thing can some - thing do, But what kind of use are you?  
Lit - tle mas - ter, this is why In the pleas - ant field I lie!

## X. 3-PART RHYTHM.

### 164. Sweet Little Bobolink.



This little song may form the basis for the development of 3-part rhythm from the pupils' recognition of the recurring strong and weak accents in the order of *loud, soft, soft*. Copy the following upon the blackboard. For plan of presentation see page 64.

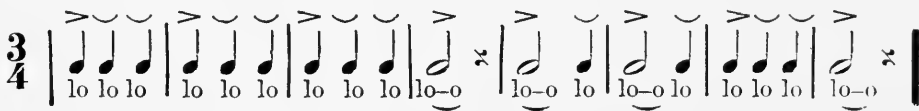


### 165. Oral Dictation and Ear Training.

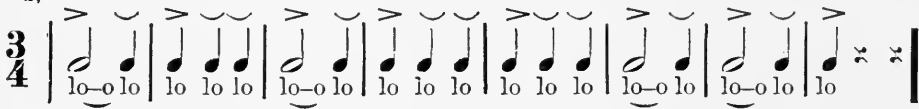
1 = *f*. 1223. 1321. 1132. 1234. 17<sub>1</sub>1. 17<sub>1</sub>6<sub>1</sub>1. 135. 1341. 13345.  
11223.

### 166. Rhythm.

1. Intone on *a*.



2.



3.



### 167. The Milkmaid.

Where are you go - ing to, my pret - ty  
 loo, loo loo, etc.

maid? "I'm go - ing a - milk - ing, kind sir," she said!

### 168. Hush, my Baby.

1 =  $b\flat$ . Dict. 15<sub>1</sub>. 5,6,7,1. 127<sub>1</sub>. 16,5<sub>1</sub>. 3231.

Caroline Wichern.

*Softly.*

1. Hush, my ba - by, sweet - est, best,— Lit - tle  
 2. Moon and stars the night - watch keep,— O'er the

mous - ie's gone to rest;— Lit - tle bird - ie's  
 roof from Heav - en peep;— Fair - y sto - ries

ceased to sing,—Sleep - ing 'neath his moth - er's wing.  
 they will tell— If my dar - ling child sleeps well.

### 169. Rhythm.

Intone on *a*.

### 170. Oral Dictation and Ear Training.

1 = *a*. 1421. 143. 231. 124. 451. 1532. 154. 1351. 17,1. 16,5<sub>1</sub>,1  
 16,5<sub>1</sub>,7,1. 153. 341. 1332. 1223. 1113. 1123. 1343.

# 171. All Day Long.

Intone on a.

3/4

All	day	long the	lit - tle	breeze	Plays a -	mong the	leaf - y	trees.
When the	sun sinks	in the	West,	Lit - tle	breez - es	go to	rest.	
lo-o lo	lo-o lo	lo-o lo	lo-o	lo-o lo	lo-o lo	lo-o lo	lo	

3/4

All day long the lit - tle breeze Plays a - mong the leaf - y trees ;

3/4

When the sun sinks in the West, Lit - tle breez - es go to rest.

# 172. Exercises.

1.

2/4

2.

3/4

3.

3/4

4.

3/4

5.

2/4

6.

2/4

# 173. 3-Part Rhythm.

RECOGNITION BY COMPARISON OF TWO KNOWN RHYTHMS.

To be sung by the teacher.

1.  1a. 

2.  2a. 

3.  3a. 

# 174. Exercises

1. 

2. 

3. 

4. 

5. 

6. 

7. 

# 175. Studies.

1. 

2. 

3. 

## 176. The Beautiful Snow.

l = a. Dict. 123. 3215̣. 17,7,6, 6,5, 134. 4323. 3216, 16,5,1.

Enun. (a.) Beautiful, housetops, dancing, flirting, skimming, maddening, hurrying.

Jean Dufleur.

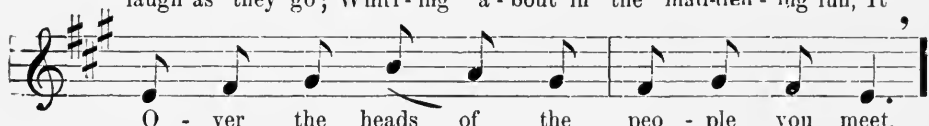
*Briskly.*  
*mp* 

1. Oh, the snow, the beau - ti - ful snow, Fill - ing the sky and the

2. Oh, the snow, the beau - ti - ful snow, How the flakes gather and



earth be - low; O - ver the house - tops, o - ver the street,  
laugh as they go; Whirl - ing a - bout in the mad - den - ing fun, It



O - ver the heads of the peo - ple you meet.  
plays in its glee — with ev - er - y one.

*p*  *mf*

Danc - ing, flirt - ing, Danc - ing, flirt - ing, Skim - ming a - long;  
Chas - ing, laugh - ing, Chas - ing, laugh - ing, Hur - ry - ing by;

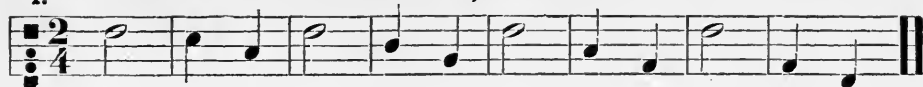
*p*  *mf*

Danc - ing, flirt - ing, Danc - ing, flirt - ing, Skimming a - long.  
Chas - ing, laugh - ing, Chas - ing, laugh - ing, Hur - ry - ing by.

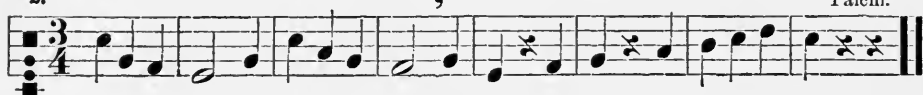


# 177. Studies.

1.



2.



Palch.

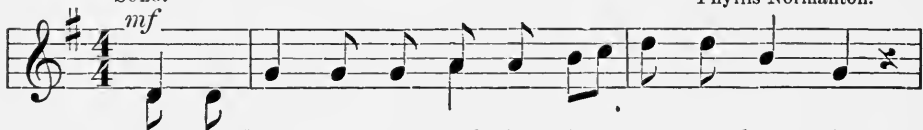
# 178. Santa Claus.

(For Solo and Chorus.)

1 = g. Dict. 12345. 531. 121. 17,6,5, 5,17,6, 6,217, 1356. 6545. 4323.

SOLO.

Phyllis Normanton.



1. I hung up my stock-ing for San-ta last night,
2. I hung up the big - gest, long stock-ing I had,
3. But my stock-ing was fill'd with good things you know,

CHORUS.

SOLO.



So did I! And I went to bed to get out of his sight,  
So did I! I asked mamma to tell him I hadn't been bad,  
So was mine! And I found some can-dy right down in the toe,

CHORUS.

SOLO.



So did I! And while I was wait-ing for San-ta so dear, I  
So did I! For they say when a fel-low has been ver-y mean, Santa  
So did I! Oh, the bun-dles and bundles that San-ta does bring, I

a tempo.

CHORUS.



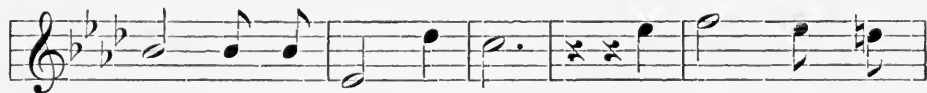
went off to sleep, not a sound did I hear, So did I!  
leaves in his stock-ing a switch long and keen, Oh, my!  
wish I could learn of what land he is king, So do I!

# 179. We've Ploughed Our Land.

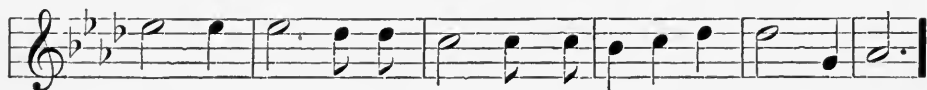
Arthur Sullivan.



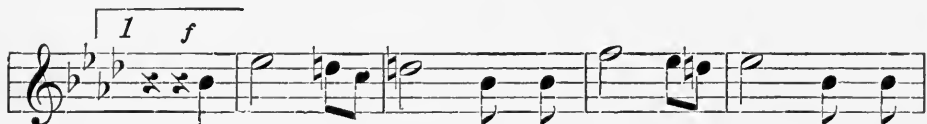
1. We've ploughed our land, and with e - ven hand The
2. thank - ful we'll be, for — shall not He Who



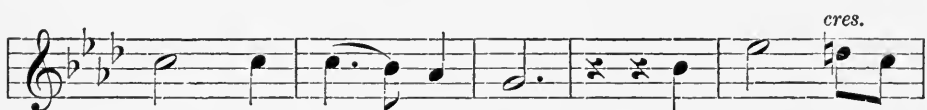
seed o'er the field we've strewn; But sun - shine and  
gives to each bird a nest, To each bee a



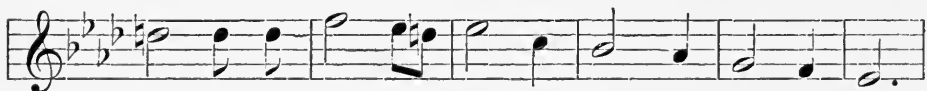
rain, to ri - pen the grain, Can be giv - en by God a - lone.  
flour for its lit - tle hour, Give His chil - dren food and rest?



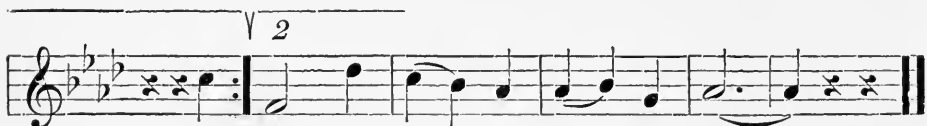
The seed that springs, and the bird that sings, And the



shin - ing sum - mer sun, The ti - ny



bee, and the might - y sea, God made them, ev - 'ry one.




Then give His chil - dren food and rest...

# XI. THE DOTTED HALF-NOTE.

## 180. Star of the Night.

T. Sings:— Star of the ni—ght, beau - ti - ful star,—  
P. Say :— loud soft soft loud soft soft loud soft soft loud soft soft

Won - der - ful li — ght, shin - ing a - far.—  
loud soft soft loud soft soft loud soft soft loud soft soft

NOTE. Pupils should recognize that the long tones on the words “night,” “star,” etc., were sustained through three measure-words, *loud soft soft*, or the time of three quarter-notes. These long tones are expressed by dotted half-notes (  ), the dot adding to the note one-half its value.

## 181. Exercises.

1.

2.

## 182. Studies.

1.

2.

### 183. We Twine the Leaves.

*Brightly.*

1. We twine the leaves of i - vy bright With sprays and sprigs of  
 2. The joy - ful bells of Christ-mas ring, And danc - ing lights flash

hol - ly; For once a year comes Christ-mas night With  
 o'er us. Join one and all and sweet-ly sing In

CHORUS.

sports and cus-toms jol - ly. Sing-ing, danc-ing, Ev - 'ry heart en-  
 glad and tune-ful cho - rus.

tranc-ing, Good - will, good-will In mer - ry Christ-mas time.

### 184. The Last Day of the Year.

Alexander Smart.

Arthur Bridgemann.

*Not fast.*  
*mp*

Come bairns, come all to the frolic play, To-mor-row you know is

New Year's day; The cold winds blow, And down falls the snow, But

mer-ri-ly, mer-ri-ly dance a - way, But mer-ri-ly, mer-ri-ly

dance a - way, But mer-ri-ly, mer-ri-ly dance a - way.

# 185. For Sight Singing.

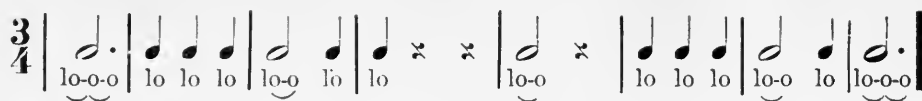
1.

2.



## 188. Rhythm.

1. Intone on *a*.

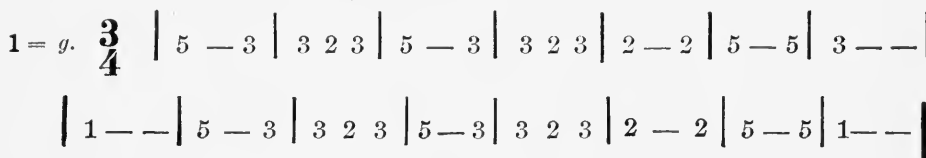


2.



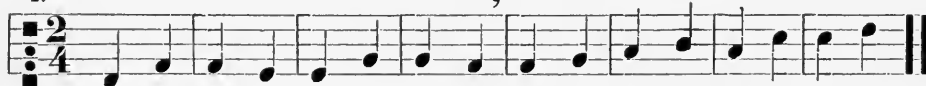
## 189. Visible Dictation.

(Figs. XXII. and XXIII.)

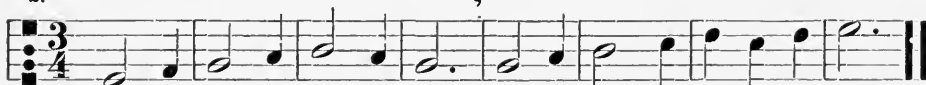


## 190. Exercises.

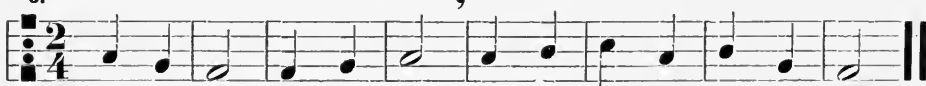
1.



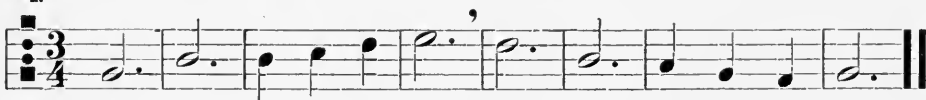
2.



3.

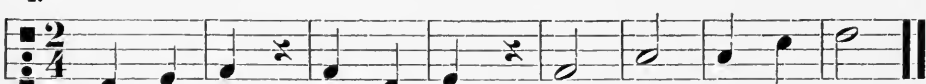


4.



## 191. Studies.

1.



2.



## 192. Tones above 8.

### PARALLEL EXERCISE.

Practice-Diagram.

Fig. XXIV.

Place enlarged copy, 29 × 14 in., upon the black-board.

s'	5'
f'	4'
m'	3'
r'	2'
d'	8-1'
t	7
l	6
s	5
f	4
m	3
r	2
d	1

Give pitch *a*.

1' = c'. 1' 7 6 1' 1' 2' 3' 1' 1' 3' 4' 3' 2' 4' 3' 1'

8 = c'. 8 7 6 8 8 2' 3' 8 8 3' 4' 3' 2' 4' 3' 8

The above in notes.



## 193. Visible Dictation.

(Figs. XXIII. and XXIV.)

8 = c'. 82'3'8. 83'2'3'. 3'2'83'. 8765. 582'3'. 3'878.

8531. 1358. 83'83'. 3'2'86. 6783'. 8653.

Webb.

8 = c'.  $\frac{4}{4}$  | 5 | 8 8 3' 8 | 8 — 6 8 | 5 8 2' 3' |  
| 2' — — 5 | 8 8 3' 8 | 8 — 6 8 | 5 8 3' 2' | 8 — — |

Barnby.

8 = c'.  $\frac{4}{4}$  | 3 | 4 5 6 8 | 7 — 6 5 | 6 7 8 3' | 2' — — 8 | 7 8 6 6 | 5 — — 5 |  
| 5 8 7 8 | 5 — — 5 | 5 8 7 6 | 5 — — 5 | 5 — 8 — | 8 — 2' — | 8 — — |

Old Minuet.

8 = c'.  $\frac{3}{4}$  | 8 7 6 | 5 8 8 | 2' 3' 4' | 4' 3' 3' | 3' 8 8 | 8 7 7 | 7 8 6 | 5 — 5 |  
| 8 7 6 | 5 8 8 | 2' 3' 4' | 4' 3' 3' | 2' 8 7 | 8 5 2' | 8 — 7 | 7 — 8 |

Ravenscroft.

8 = c'.  $\frac{3}{4}$  | 8 5 8 | 8 7 — | 7 6 7 | 8 5 — | 6 5 4 | 3 4 — | 4 3 2 | 3 — — |

## 192. Oral Dictation and Ear Training.

1 = *b**b*. 127,1. 17,23. 327,1. 16,7,1. 17,6, . 6,5,6, . 6,7,1. 15,1. 16,1.

## 193. Songs without Words.

1.

Chorale, 1691.



2.

Theme by Mendelssohn.

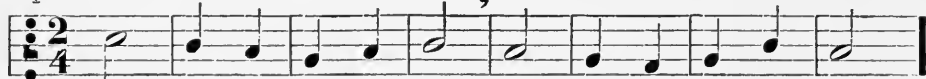


3.

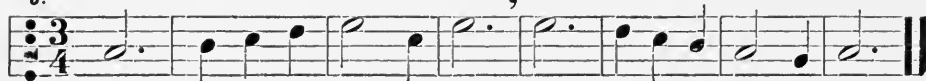
Theme by Goldmark.



4.



5.





**194. Come Here, Little Robin.**

### Easy Poetry.

*Gently.*

W. Fenmark.

1. Come here, lit - tle Rob - in, and don't be a - fraid, I  
2. Cold win - ter is come, but it will not last long, And

would not hurt ev - en a feath - er. Come  
sum - mer we shall soon be greet - ing; Then re -

here, lit - tle Rob - in, and pick up some bread To  
mem - ber, sweet Rob - in, to sing me a song, In re -

feed you this ver - y cold weath - er.  
turn for the break - fast you're eat - ing

### 195. Oral Dictation and Ear Training.

**8** =  $c!$ , 82'8, 82'3!, 878, 8678, 83!, 83!2'8, 82'3!4!,

**1 = a.**   321.   131.   343.   341.   17<sub>1</sub>1.   17<sub>1</sub>6<sub>1</sub>1.   1351.

**196. Rhythm.**

**1** Intone on *a*.

3.  $\frac{3}{4}$  |  $\text{♩} \text{♯} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |

10

2.  $\frac{2}{4}$  |  $\text{♩} \text{♩}$  |  $\text{♩} \text{♯}$  |  $\text{♩}$  |  $\text{♩} \text{♯}$  |  $\text{♩}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♩}$  |  $\text{♩} \text{♯}$  |  $\text{♩} \text{♯}$  |

10

## 197. For Sight-Singing.

1.

loo — loo — loo loo loo lo lo lo lo loo

2.

lo lo lo loo lo loo lo loo too too too loo too loo too loo

## 198. The Song We Sing.

1 =  $\phi$ . Dict. 1358. 853. 3432. 876. 655. 343. 321.

Enun. (*bb.*) Rapture, thousand, ringing, urchins, rear, marble, roguish, sunshine.

Mrs. R. N. Turner.

W. Wingham.

*Brightly.*

1. Sing a song of rap-ture, Gai - ly ev - 'ry-where ! Four and twenty

2. Sing a song of sled-ding, Now the sports be-gun; Four and twenty

thou-sand Snow-flakes in the air! Sing a song of sleigh-bells Ring-ing  
snow-birds Look-ing at the fun! Sing a song of sun-shine For the

loud and clear, While the ro-guish ur-chins Fol-low in the rear.  
storm is o'er; Gay old earth is laugh-ing At her mar-ble floor.

## 199. Studies.

1.

2.

## 200. Exercises.

1.

2.

3.

4.

## 201. Two-Voice Exercises.

Finger Dictation.

1 = e. R. H. 1 2 3. 1 — —. 1 3 1. 1 — —. 1 — 2 1. 1 3 4 3.  
 L. H. 1 — —. 1 2 3. 1 — —. 1 3 1. 1 3 4 3. 1 — 2 1.  
 3 2 1. 1 2 3.  
 1 2 3. 3 2 1.

## 202. Two-Voice Exercises.

(Figure Notation.)

1.

2.

3.

## 203. Vocal Drill.

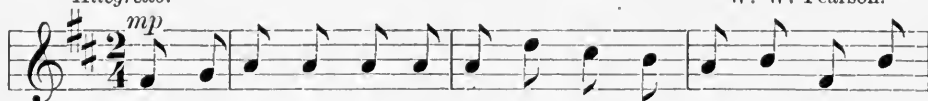
# 204. The Spider and the Fly.

8 =  $d^1$ . Dict. 345. 58765. 56365. 572<sup>1</sup>. 876765.

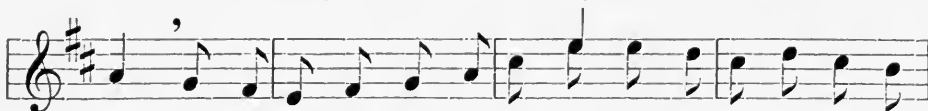
Enun. (a.) Parlor, pret-tiest, cu-rious, affection.

*Allegretto.*

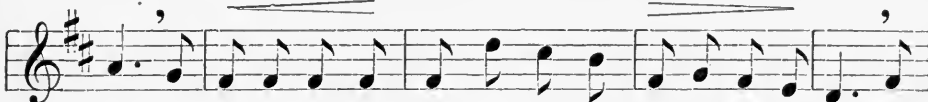
W. W. Pearson.



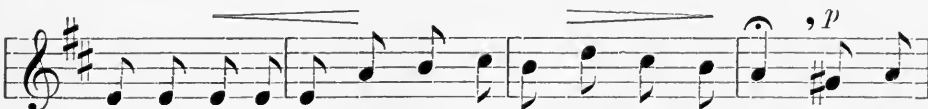
1. "Will you walk in - to my par - lor?" said the spi - der to the
2. "I am sure you must be wea - ry, dear, with soar - ing up so
3. Said the cun - ning spi - der to the fly—"Dear friend, what can I



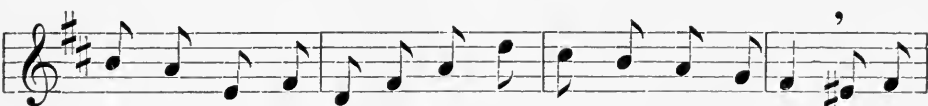
fly; "Tis the pret - tiest lit - tle par - lor that ev - er you did  
high; Will you rest up - on my lit - tle bed?" said he then to the  
do Just to prove the sweet af - fec - tion I've al - ways felt for



spy. You've on - ly got to pop your head just in - side of the door; You'll  
fly. "The pret - ty cur - tains drawn a - round, the sheets so fine and thin, And  
you? I have with - in my pan - try here, good store of all that's nice; I'm



see so ma - ny cu - rious things you nev - er saw be - fore. Will you,  
if you like to rest a - while, I'll snug - ly tuck you in." "Oh, no,  
sure you're ver - y wel - come; will you please to take a slice?" "Oh, no,



will you, will you, will you, Will you walk in, pret - ty fly? Will you,  
no, no," said the lit - tle fly, "for I have heard it said That they  
no, no," said the lit - tle fly, "kind sir, that can - not be; I have



will you, will you, will you, Will you walk in, pret - ty fly? "  
nev - er, nev - er wake a - gain, Who sleep up - on your bed."  
heard what's in your pan - try, And I do not wish to see."

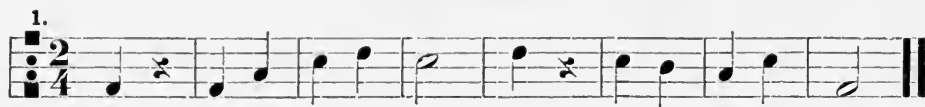
(Figure Notation.)

(Figure Notation.)

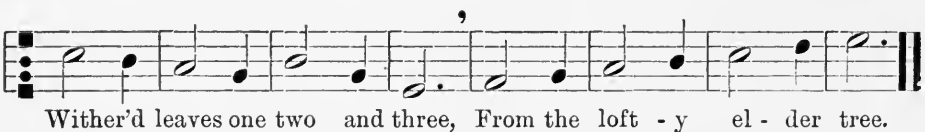
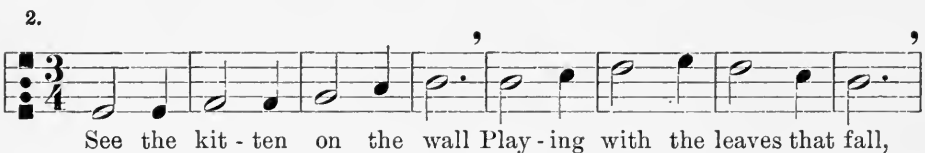
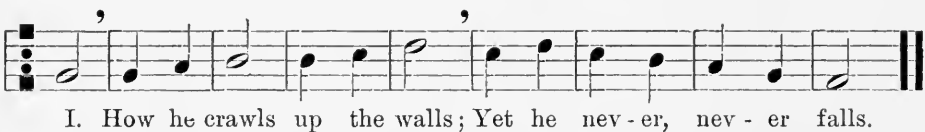
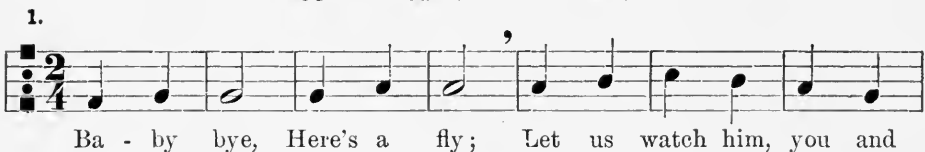
## 206. Exercises.

93

## 207. Studies.



## 208. Melodies with Words.



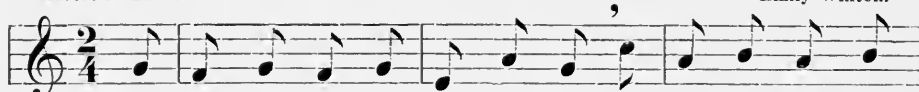
## 209. A Mystery.

8 = *c*. Dict. 5453. 365. 8676. 8215. 312175. 54345. 6345. 86218.

Enun. (c.) Travels, hurry, brooks, meadows, strange, window.

Albert B. Paine.

Emily Winton.



1. The moon it trav - els with the train; I see it on the  
2. My ma - ma says, at home we see The same old moon that's



win - dow pane. The woods and fields they hur - ry by, The  
here with me. I think it ver - y strange, don't you? It



brooks and meadows say "Good-bye," But we keep on, the moon and I.  
has no wings, it nev - er flew! But still 'tis there and with us too.

## 210. Oral Dictation. Ear Training.

1 = *e*<sub>7</sub>. 142. 241. 145. 146. 658. 865. 864. 863. 1712. 1271.

## 211. High and Low.

Florence Gleason.



1. A boot and a shoe and a slip - per — Liv'd  
2. But the king and the queen and their daugh - ter — On the



once in Cob - bler's Row; — But the boot and the shoe would have  
cob - bler chane'd to call, — And as neith - er the boot nor the



noth - ing to do With the slip - per be - cause she was low. —  
shoe would suit The slip - per went off to the ball. —



Poor lit - tle slip - per — they said she was low. —  
So the lit - tle slip - per — went off to the ball. —

## XII. THE UNACCENTED BEAT.

### 212. Sweet Springtime is Come.

Sweet spring-time is come, Sweet spring-time is come; A -  
gain the earth re - joy - ces; All streamlets and rills and  
wood - lands and hills Lift up their cheer - ful voi - ces.

### 213. We'll Jump, and Run.

This song should be sung with the loud accents exaggerated. The pupils should recognize that the first note was *soft* (unaccented), the next *loud* followed by two *soft*, etc. The pupils should then apply the measure-words and in so doing they will note that the song began upon the unaccented part of the measure. In these and similar examples the fact should be recalled that the *loud* accent comes directly after the bar.

We'll jump, and run, And have some fun!  
*soft loud soft loud soft loud soft loud*

### 214. Exercises.

1. loo loo  
*soft loud*

2. loo loo  
*soft loud*

3.



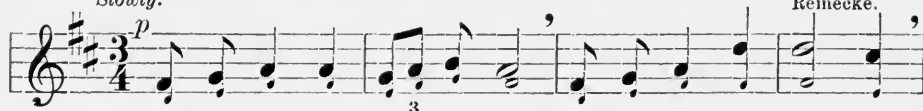
## 215. When the Little Children Sleep.

1 = *d.* Dict. 345. 54565. 3458. 876. 686535. 385.

Enun. (*a.*) Children, waking, bright, angels, breaking, live-long.

*Slowly.*

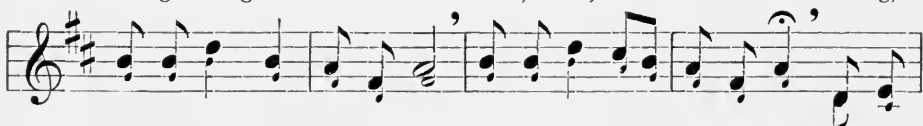
Reinecke.



When the lit - tle chil-dren sleep, Lit - tle stars are wak - ing ;



Angels bright from heav-en come, And, till morn is break - ing,



They will watch the live-long night, By their beds till morning light, When the



lit - tle chil-dren sleep, Stars and an - gels watch do keep.

## 216. Oral Dictation.

1 = *eb.* 132. 243. 354. 465. 576. 687. 72'8. 81. 812. 18. 187. 181.  
1331. 1223. 1355. 188. 118. 156. 1556. 1344. 1411. 1115. 1335.

## 217. Ear Training.

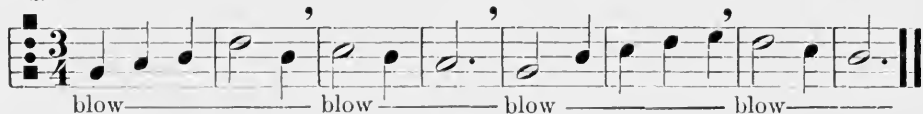
1 = *eb.* 1234. 1(23)4. 12345. 12(34)5. 8765. 8(7)65. 8765. 87(6)5.

## 218. For Sight-Singing.

1.



2.



## 219. Vocal Drill.



## 220. A Song for March.

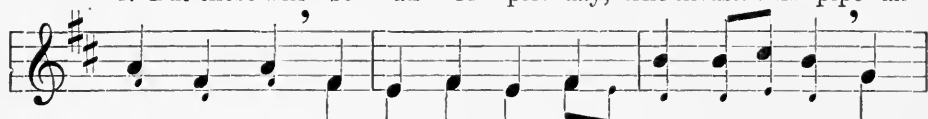
Enun. (b.) Roaring, larch, wold, crocus, thrush, greener, anthem, violets, daffodils, month.

Eric Parker.

Founded on an old English air.



1. It is the roar-ing month of March, The wild north-east - er
2. A - down the dale, a - down the dale, The thrush pipes sad - ly
3. But there will be an A - pril day, The thrush will pipe an -



bends the larch; The gray rain beat - ing on the wold Has  
to the gale; His song is sad, and I would hear The  
oth - er lay, And we will find on green - er hills White



closed the cro-cus cups of gold, Has closed the cro-cus cups of gold.  
an-them of the com-ing year, The an-them of the com-ing year.  
vi - o - lets and daf - fo - dils, White vi - o - lets and daf - fo - dils.

## 221. Two-Voice Exercises.

(Figure Notation.)

1.

1 = a.  $\frac{3}{4}$  | 1 — — | 3 — 2 | 1 3 2 | 1 — — |

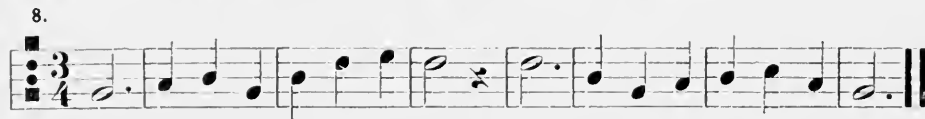
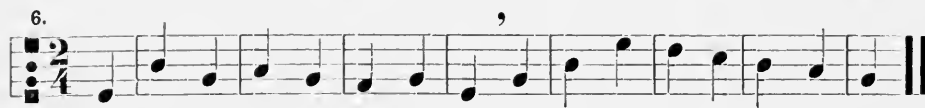
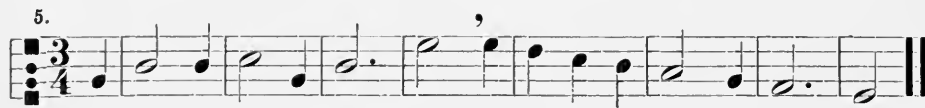
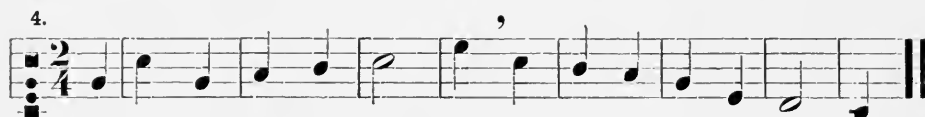
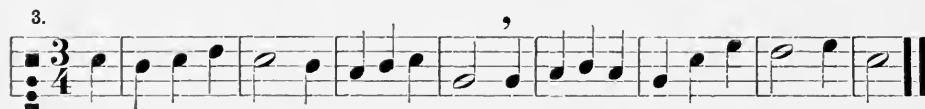
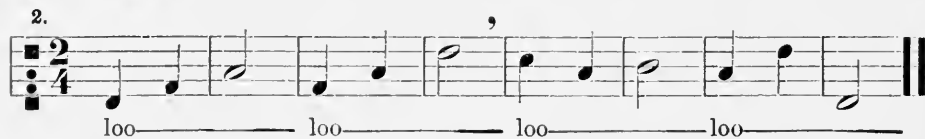
2.

$\frac{2}{4}$  | 3 4 | 4 3 | 5 4 | 3 — | 1 | 1 3 | 3 1 | 2 2 | 1 |

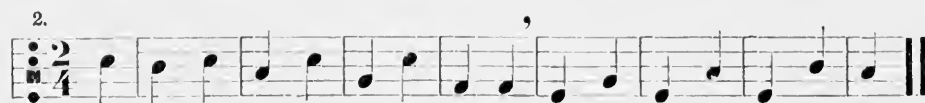
3.

1 | 1 3 | 3 1 | 2 2 | 1 |

## 222. Exercises.



## 223. Studies.



## 224. Oral Dictation and Ear Training.

1 = *g*. 1234. 1343. 3231. 3131. 17<sub>1</sub>6<sub>1</sub>1. 1327<sub>1</sub>. 143. 15<sub>1</sub>1. 16<sub>1</sub>1. 135  
1335. 1355. 1135. 156. 1566. 1553. 3331. 11223. 11233.

## 225. Melodies with Words.

The *Slur* (—) indicates that *two* or more notes of different pitches are to be sung smoothly to *one* syllable.



List to what the mill doth say, Clit-ter, clat-ter, all the day.



Blow-ing wind, bit - ing wind, You're so cold and so un-kind.



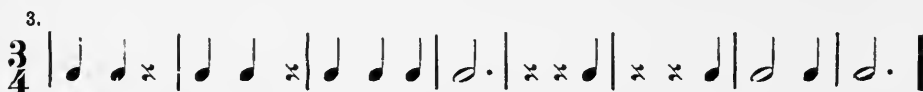
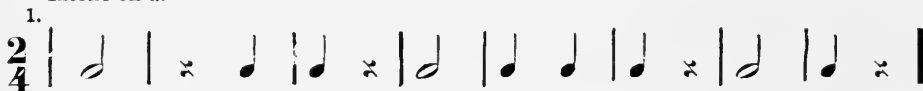
I am the wind and I ride ver - y fast; Blow-ing my horn in a



mo-ment I'm past! Toot, toot, toot, toot, toot, no shad-ow I cast.

## 226. Rhythm.

Intone on *a*.



## 227. Once I got into a Boat.

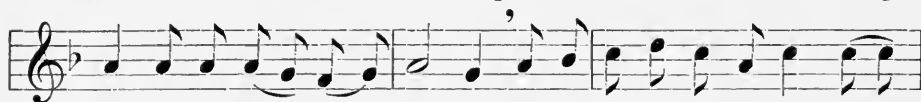
1 = *f*. Dict. 1345. 568. 13458. 1325. 13254. 68685. 3276. 35,1.  
 Enun. (*f*.) Dawning, night-cap, wavelet, eaves, ripple, warning, minnow.

*Not too fast.*

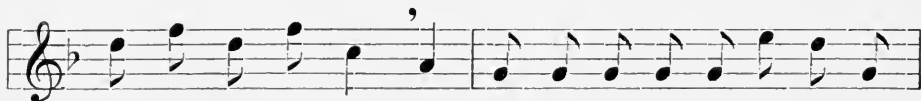
Words and music from "The Nursery."



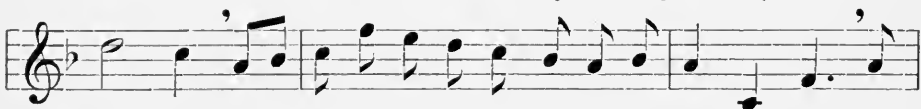
1. Once I got in - to a boat, Such a pret - ty, pret - ty boat,  
 2. In their caves so cool and deep, All the fish - es were a - sleep



Just as the day was dawn - ing; And I took a lit - tle oar, And I  
 Save when a rip - ple gave them warning; Said the minnow to the skate, "Don't



pushed out from the shore, So ver - y, ver - y ear - ly in the  
 lie a - bed so late," So ver - y, ver - y ear - ly in the



morn - ing; And ev - 'ry lit - tle wave - let had its night - cap on, Its



night - cap, white cap, night - cap on, And ev - 'ry lit - tle wave - let had its



night - cap on, So ver - y, ver - y ear - ly in the morn - ing.

## 228. Oral Dictation.

1 = *e*<sup>b</sup>. 17,13. 317,1. 1356. 658. 856. 675. 82<sup>o</sup>8. 82<sup>o</sup>78.

## 229. Ear Training.

1 = *e*<sup>b</sup>. 1234. 1(23)4. 123. 3(4)5. 5678. 56(7)8. 5(6)78.

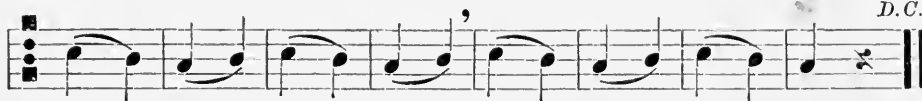
# 230. Songs without Words.

Gurlitt.

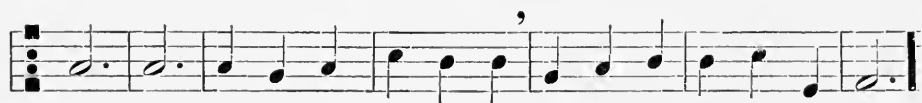
FINE.



D.C.



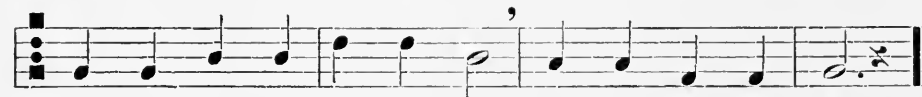
Folksong.



Beethoven.



Haydn.



Mazas.



D. C. (*Dä Cäpö.*) Return to the beginning. Fine (*fîné*) The end.  
: :| The Repeat.



### 233. Two Little Girls are Better than One.

May be sung responsively by teacher and pupils.

Phyllis Normanton.

P. T.

1. Two lit - tle girls are bet - ter than one, Two lit - tle boys can  
 2. Two lit - tle el - bows dim - pled and sweet, Two lit - tle shoes in

P.

dou - ble the fun; Two lit - tle birds can build a fine nest,  
 two lit - tle feet; Two lit - tle lips and one lit - tle chin,

T. P.

Two lit - tle arms can love moth - er best; Two lit - tle eyes to  
 Two lit - tle cheeks with a rose shut in; Two lit - tle shoulders

T.

o - pen and close, Two lit - tle ears and one lit - tle nose.  
 chub - by and strong, Two lit - tle legs that run all day long.

### 234. Exercises.

H. Lawes.

#### 1. Minor Mode.

Exercise 1, Minor Mode, H. Lawes. The score consists of two staves of music in 2/4 time, featuring a series of eighth and quarter notes.

#### 2. Minor Mode.

H. Purcell.

Exercise 2, Minor Mode, H. Purcell. The score consists of two staves of music in 3/4 time, featuring a series of eighth and quarter notes.



## 235. Vocal Drill.

Sing also in *ab*.



## 236. The Dance of the Brownies.

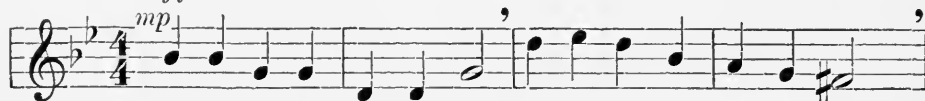
1 = *bb*. Dict. 16<sub>1</sub>. 6<sub>1</sub>3<sub>1</sub>6<sub>1</sub>. 3431. 125<sub>1</sub>. 5<sub>1</sub>7<sub>1</sub>1. 231. 6<sub>1</sub>7<sub>1</sub>1. 5<sub>1</sub>7<sub>1</sub>1.

Enun. (*bb*.) Begins, frisk, brownies, busy, mischief, folks, revels.

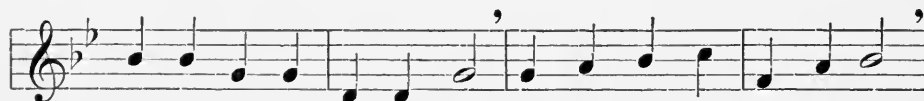
F. Spolling.

From an old English song.

*Moderately fast.*



1. By the moon we work and play, With the night be - gins our day,
2. Bu - sy lit - tle men are we, Full of mis - chief, full of glee,



As we frisk the dew doth fall; 'Trip it, trip it, brown-ies all.  
When good folks are fast a - sleep, Then our rev - els gay we keep.



Two by two and three by three, Two by two and three by three,



All a - bout, a - bout go we, All a - bout, a - bout go we.

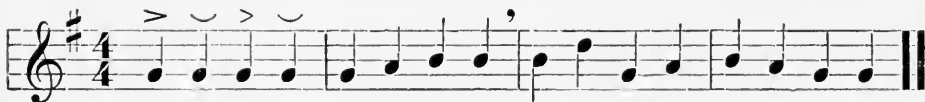
## 237. Ear Training.

8 = *a*. 876. 8(7)6. 678. 6(7)8. 8765. 87(6)5. 5678. 5(67)8. 8765  
8(76)5. 8(7)6. 6(7)8. 1(23)4. 1(234)5. 1(2)3(4)5.

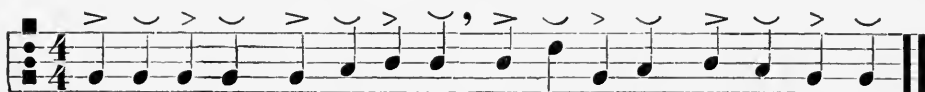
### XIII. 4-PART RHYTHM.

#### 238. I Can Hear the Robin Singing.

For plan of presentation and development see pages 64 and 65. The measure-words are *loud soft light soft*, the *light* accent is shown by >.



I can hear the rob-in singing, In the leaf-y tree he's swinging.



I can hear the rob-in sing-ing, In the leaf-y trees he's swinging.  
*loud soft light soft loud soft loud soft loud soft light soft loud soft light soft*

#### 239. Rhythm.

Intone on a.

1.



2.

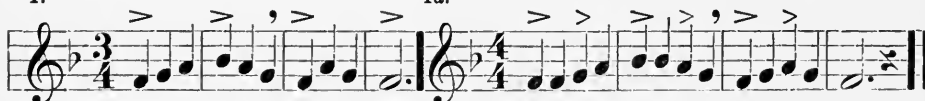


#### 240. 4-Part Rhythm.

RECOGNITION BY COMPARISON.

To be sung by the teacher.

1.



1a.

2.



2a.

## 241. Little Raindrops.

1 = *g*. Dict. 12345. 51. 1342. 231. 1353. 5,324. 5,325.

*Moderately fast.*

G. Walker.



1. Oh! where do you come from, You lit - tle drops of rain,  
2. Pray tell me, lit - tle rain - drops, Is this the way you play,



Pit - ter pat - ter, pit - ter pat - ter, Down the win - dow pane? They  
Pit - ter pat - ter, pit - ter pat - ter, All the rain - y day? They



won't let me walk, And they won't let me play, And they  
say I'm ver - y naughty, But I've noth - ing else to do But just



won't let me go Out of doors all day.  
sit here at the win - dow And try to play with you.

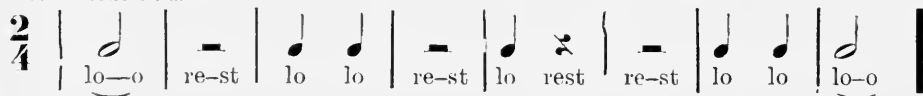


Pit, pat, pit, pat, O lit - tle drops of rain.

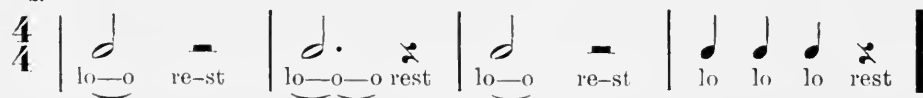
## 242. The Half-Rest.

The *Half-Rest* ( — ) stands upon a line and has two beats.

1. Intone on *a*.



2.



## 243. Blackcap, Madcap!

8 = c'. Dict. 8585. 82'3'2'18. 56535. 675. 3'178. 8678.

Enun. (c') Blackcap, madcap, faint heart, winter's, shelter, coming, whither.

Edith M. Cooke.

J. Lorrester.



1. Black-cap, mad-cap! Nev - er tired of play, What's the news to-

2. Black-cap, mad-cap! Whith - er will you go, Now the storm-winds



day?— "Faint heart, faint heart! Winter's coming up this way:

blow?— "Faint heart, faint heart! In the pine trees, thick and low,



And the win - ter comes to stay. And the win - ter comes to stay."

There is shel - ter from the snow. There is shel - ter from the snow."

## 244. Studies.

1. *p*



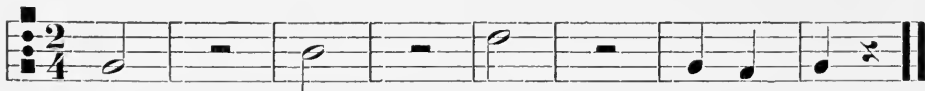
2.



3.



4.



## 245. Exercises.

1. 

2. *p* 

3. *p* 

4. 

5. 

6. 

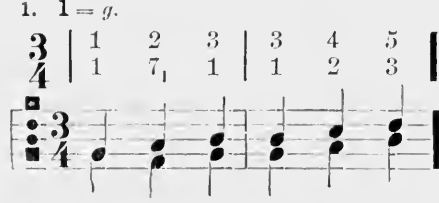
## 246. Oral Dictation.

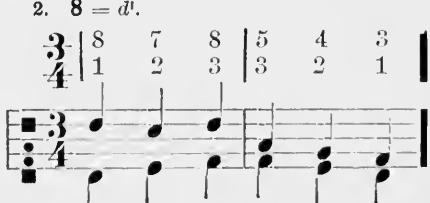
1 = *a*. 1423. 317<sub>1</sub>1. 17<sub>1</sub>6<sub>1</sub>1. 15<sub>1</sub>6<sub>1</sub>1. 127<sub>1</sub>1. 17<sub>1</sub>21. 15<sub>1</sub>1. 135. 1335.  
154. 117<sub>1</sub>1. 17<sub>1</sub>7<sub>1</sub>6<sub>1</sub>. 17<sub>1</sub>6<sub>1</sub>6<sub>1</sub>. 1227<sub>1</sub>. 17<sub>1</sub>27<sub>1</sub>. 1127<sub>1</sub>. 17<sub>1</sub>7<sub>1</sub>2. 15<sub>1</sub>6<sub>1</sub>5<sub>1</sub>.

## 247. Ear Training.

1 = *a*. 1234. 12(3)4. 12345. 1(2)345. 12345. 1(2)3(4)5. 12345678.  
1(234567)8. 876. 8(7)6. 8765. 8(7)65. 8765. 87(6)5.

## 248. Two-Voice Exercises.

1. 1 = *g*. 

2. 8 = *d'*. 

## 249. Melodies with Words.

A *Tie* ( — ) connects notes of the same pitch, and indicates that they are to be sung as one tone equal in length to the sum of the tied notes.

1.

Be gay— and play,— O sing— al - way.—  
*soft lou—d soft lou—d soft lou—d soft lou—d*

2.

The lit - tle birds they skim a-long And look so glad and gay; . I  
 love to hear their pleas-ant song, I feel as glad as they..

## 250. Songs without Words.

1. Dvorák.

2. Mazas.

## 251. Two-Voice Exercises.

1. (Figure Notation.) 2.

1 = *eb*.  $\frac{3}{4}$  | 1 2 3 | 1 — — | 3 — 4 | 3 — — | 3 4 5 | 5 6 7 |

1 — — | 1 2 3 | 1 — 7<sub>1</sub> | 1 — — | 1 2 3 | 3 4 4 |

3.

| 8 — 7 | 8 — — | 8 — — | 7 — 6 | 5 — 4 | 3 — — |

| 3 1 2 | 3 — — | 3 — — | 2 — 1 | 3 — 2 | 1 — — |

## 252. Pretty Polly Pansy.

1 = *b*. Dict. 17,6,5,1. 15,6,1. 15,6, 6,7,1. 1231.

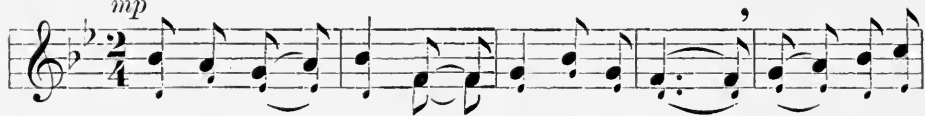
Enun. (*b*.) Flowers, pansy, lifted, blossoming, garden, notic'd, laugh'd.

Anon.

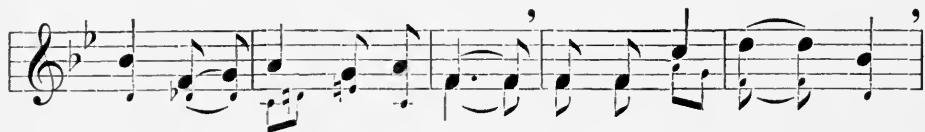
B. Watkins.

*Daintily.*

*mp*



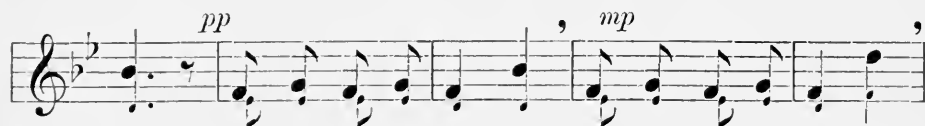
1. Pret - ty Pol - ly Pan - sy— Came in the spring, The gay gar-den
2. When the gay— flow - ers were Ev - 'ry one dead,— Pretty Pol - ly



po - sies Were all blos-som - ing. No - bod - y no - ticed her,  
Pan - sy— Lift - ed her head. "The gar-den is emp - ty,



Small, shy and sweet, She hid in the grass - es Close un - der their  
Plen - ty of room," She laugh'd, nod-ded gai - ly,— "Time I should



feet. Pret - ty Pol - ly Pan - sy, Pret - ty Pol - ly Pan - sy,  
bloom."




Pret - ty Pol - ly Pan - sy Came in the spring.

## 253. Oral Dictation and Ear Training.

8 = *c*. 82'3'. 818. 181. 187. 82'7. 83'4'. 853. 8531.


#### XIV. THE WHOLE NOTE.

**254. Whole Notes.**



Whole notes are long notes.

lo-o-o-o      lo-o      lo-o      lo-o-o-o      lo-o-o-o.

When a tone is sustained through the time of four quarter-notes it is expressed by a whole note ()

### 255. Rhythm.

1. Intone on *a*.

**4**  
**4**

lo-o-o-o lo-o lo-o lo lo etc.

- 2.**

$\frac{4}{4}$  |  $\underline{\text{lo-o-o}}$  lo |  $\underline{\text{lo-o-o-o}}$  lo |  $\underline{\text{lo-o}}$  lo |  $\underline{\text{lo-o}}$  etc. |  $\text{lo lo lo} \times$  |  $\text{lo-o}$  |  $\text{lo}$  |  $\text{lo} \times$  |

### 256. An Evening Prayer.

Enun. (*g.*) Drawing, shadows, evening, repose, tend'rest, weary, blessing.

S. Baring-Gould.

S. Baring-Gould,

The first staff of music is in 4/4 time, marked *p* (piano). It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a half note G5. The staff is divided into measures by vertical bar lines.

1. Now the day is o - ver, Night is draw - ing nigh;  
2. Fa - ther give the wea - ry Calm and sweet re - pose;

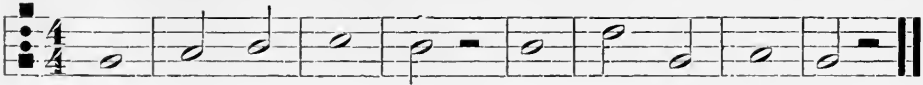
[illegible]

Shad - ows of the eve - ning Steal a - cross the sky.  
With Thy ten - d'rest bless - ing May our eye - lids close.

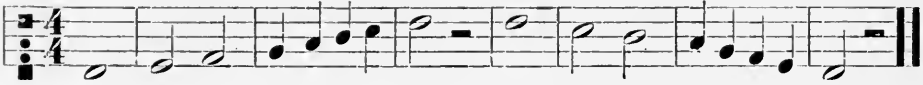


257. Exercises.

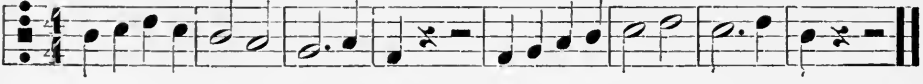
1.



2.



3.



258. A Merry Song of May.

1 = *g*. Dict. 135. 5653. 17,21. 16,5. 15,6,7,1. 17,23. 34321.

Eaun. (*g*.) Maiden, tripping, sunny, weather, blooming, brae, garlands.

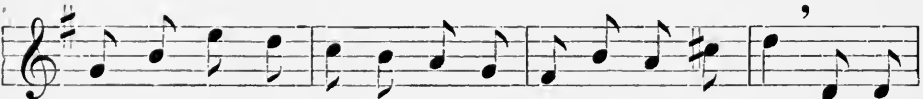
L. J. Campbell.

Jean Dufleur.

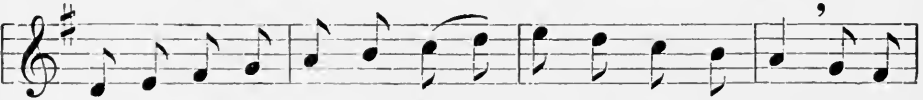


1. A mer-ry lit-tle maid-en, In the mer-ry month of May, Came

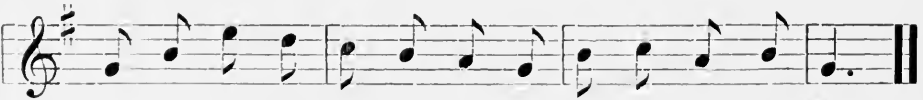
2. I love the blooming flow'rs That grow up-on each bank and brae, And



trip-ping o'er the mead-ow, As she sang this mer-ry lay: "I'm a  
with them weave my gar-lands, In the mer-ry month of May; I



mer-ry lit-tle maid-en, My— heart is light and gay; And I  
love my lit-tle sis-ters And my broth-ers ev-'ry day; And I



love the sun-ny weath-er In the mer-ry month of May."  
seem to love them bet-er In the mer-ry month of May."

## 259. Exercises.

1. *mp*

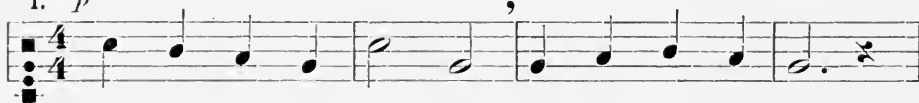
## 263. Oral Dictation and Ear Training.

8 = c. 83'2'3'. 8768. 82'3'8. 872'8 83'4'8. 83'8. 811. 118. 132. 1324  
1356. 156. 188. 883'3'. 82'2'3'. 83'83'.

## 264. Melodies with Words.

FOR SIGHT-SINGING.

1. *p*



But - ter - cups and dai - sies, Oh! the pret - ty flowers!



Com - ing in the spring-time to tell of sun - ny hours.

2. *p*



Jack in the pul - pit Preach - es to - day,



Un - der the wil - lows Just o - ver the way.

3. *p*



When at set - ting of the sun, West - ern skies have lost their glow,



Stars come twink - ling one by one, To the hill - side let us go.

4. *p*



Squir - rel and song - spar - row High on their perch,



Hear the sweet li - ly bells Ring - ing to church.

# 265. Two-Voice Exercises.

1. 2.

3. 4.

## 266. Tell Me Where the Fairies Dwell.

1 = *f*. Dict. 535. 5653. 424. 4542. 3521. 2865. 587. 4653.

Enun. (*f*) Fairies, mossy, fragrant, drooping, lily's, dwell, quiet.

E. Balat.

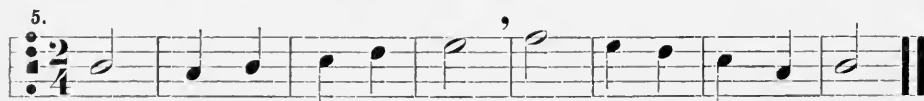
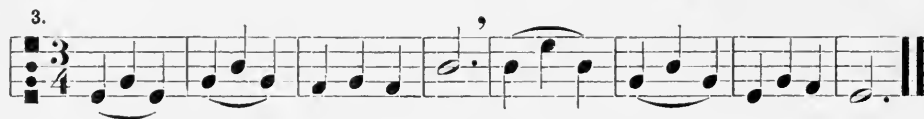
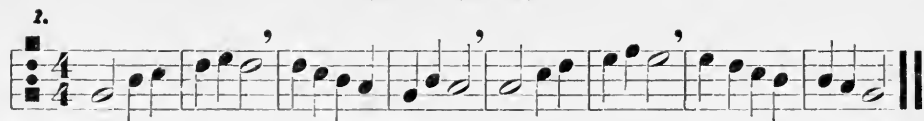
Tell me where the fair - ies dwell, Is it in some

mos - sy dell, All a - mong the fra-grant flow'rs 'Neath the droop-ing

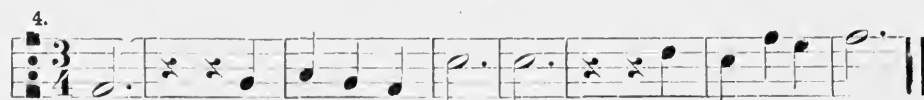
li - ly's bell? Yes, that's where the fair-ies dwell, Yes, that's where the

fair-ies dwell, In some qui - et mos - sy dell, That's where they dwell!

# 267. Exercises.



# 268. Studies.



## 269. Vocal Drills.

Sing with oo, ô, â, ä, pro, etc.



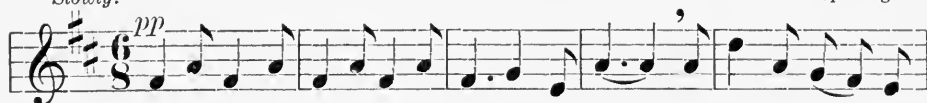
## 270. Sleep, Baby, Sleep.

1 = d. Dict. 3425. 585432. 3565. 65676. 821868.

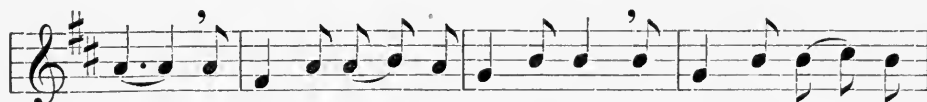
Enun. (a.) Father, watches, mother, dreamland, shepherdess, shakes, guess.

*Slowly.*

F. Spolling.



(Closed lips.) m————— 1. Sleep, ba-by, sleep, Thy fa-ther watches the  
2. Sleep, ba-by, sleep, The large stars are the



sheep; The lit - tle stars are the lambs, I guess, And the gen - tle moon is the



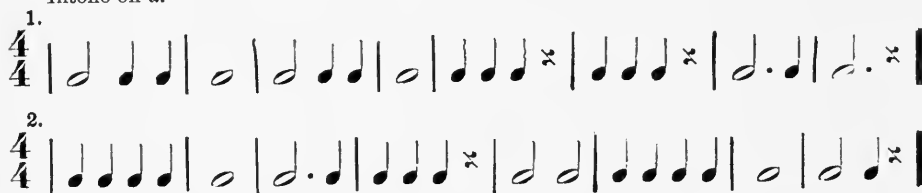
shep-herd - ess. Sleep, ba - by, sleep, Sleep, ba - by, sleep.

## 271. Oral Dictation and Ear Training.

1 = g. 1435. 5341. 1543. 3451. 16<sub>1</sub>1. 127<sub>1</sub>1. 17<sub>1</sub>2. 27<sub>1</sub>1. 15<sub>1</sub>6<sub>1</sub>. 16<sub>1</sub>5<sub>1</sub>.

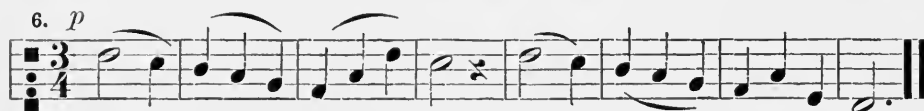
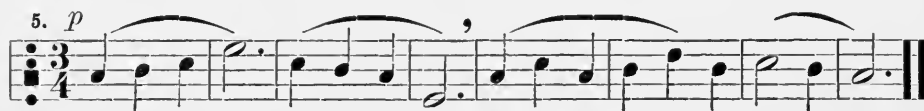
## 272. Rhythm.

Intone on d.

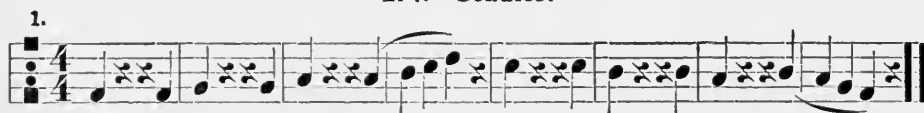


# 273. Exercises.

Old English.



# 274. Studies.







## 278. Two-Voice Exercises.

1.  

2.  

3.  

4.  

5.  

6.  

## 279. Melodies with Words.

1.  You have oft - en heard it told, All that glit - ters is not gold.

2.  Gen - tle riv - er, Soft - ly flow - ing Ev - er on - ward, sea - ward go - ing.

3.  Where did you come from, ba - by dear? Out of the ev - 'ry - where in - to the here;

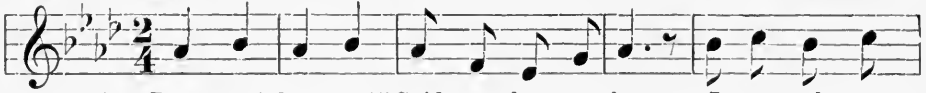
 Where did you get those eyes of bla - e? Out of the skies as I came through.

## 280. Very Funny.

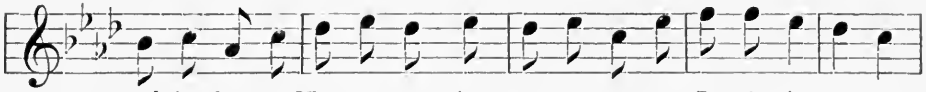
1 = *a*♭. Dict. 16,5,7,1. 2313. 4535. 56543. 5,2. 5,343.

Margaret Eyttinge.

G. Ambrose.



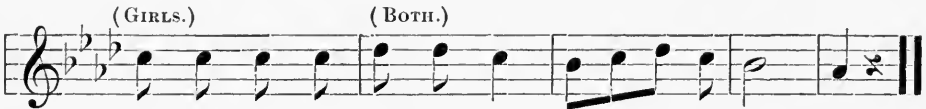
1. "Dear me! dear me!" Said a bu - sy bee, "I am al - ways
2. "Oh my! oh my!" Said a but - ter - fly, "I am al - ways



mak - ing hon - ey, Nev - er earn - ing a - ny mon - ey, Is - n't it ver - y  
eat - ing hon - ey, Nev - er spend - ing a - ny mon - ey, Is - n't it ver - y



fun - ny? Ver - y fun - ny, ver - y fun - ny, Ver - y fun - ny,



ver - y fun - ny, Is - n't it ver - y fun - ny?

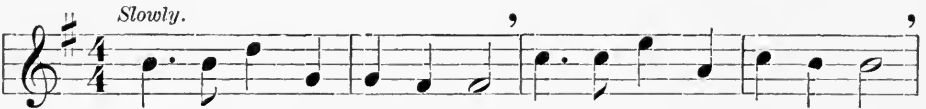
## 281. Loving Shepherd.

1 = *g*. Dict. 17,7, 1365. 543. 16,7,1.

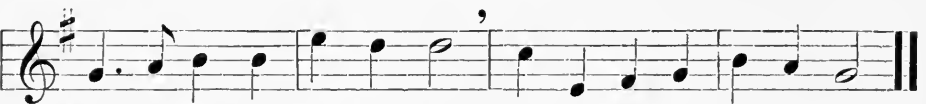
Enun. (*g*.) Loving, praise, nothing, power, shepherd, sheep, gladly, with stand, safety, precious, blessed.

J. E. Lesson.

J. Brown.



1. Lov - ing Shep - herd of Thy sheep, Keep Thy lambs, in safe - ty keep;
2. We would praise Thee ev - 'ry day, Glad - ly all Thy will o - bey;



Noth - ing can Thy power with - stand; None can take us from Thy hand.  
Like the bless - ed ones a - bove Hap - py in Thy pre - cious love.

## XV. EXERCISES AND SONGS FOR SIGHT-SINGING.

In the following exercises and songs the key-signatures are given for the purpose of accustoming the pupil to their appearance. The signatures need not be studied, however, as the pupil is guided by the figure beneath the first note which indicates, as the key-chord did in previous exercises, the position of the tonic or *do*.

### 282. Exercises.

1. 2. 3. 4. 5.

6. 7.

8. 9. 10.

11. 12.

8 8 8 8 8 8 8 8 8 8 8 5

### 283. Bread and Milk for Breakfast.

Christina G. Rossetti.

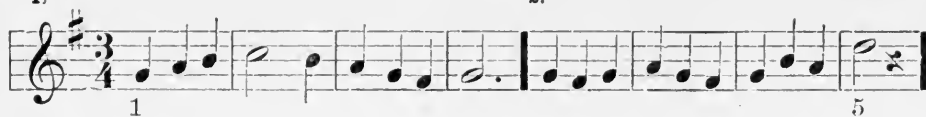
Bread and milk for break - fast, And wool - en frocks to wear, And a  
crumb for rob - in red-breast On the cold days of the year.—

### 284. Exercise.

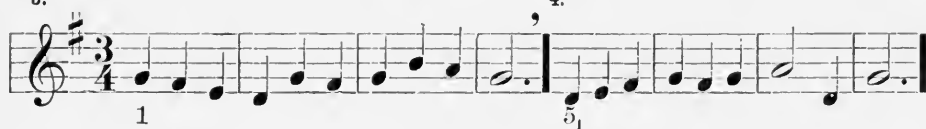
8 8

### 285. Studies.

2.



4



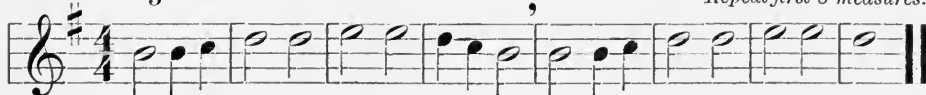
22



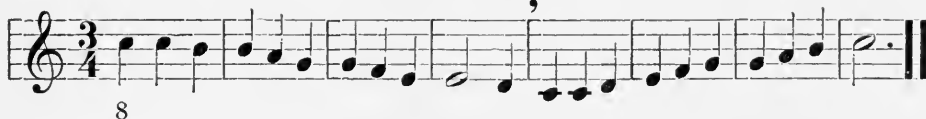
**286. Melody.**



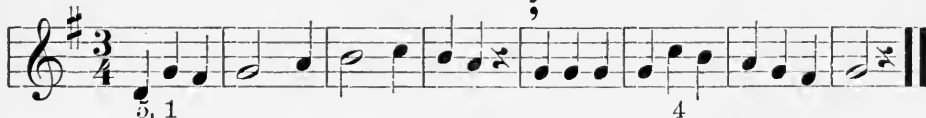
*Repeat first 8 measures.*



**287. Exercise.**



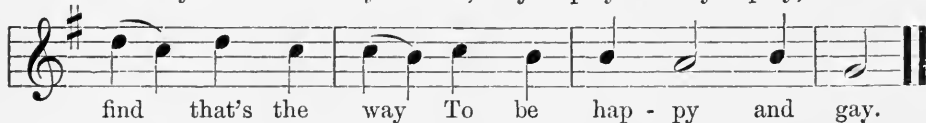
**288. Melody.**



### 289. Work and Play.



If you work while you work, If you play while you play, You will



## 290. Studies.

1.  1

2.  1

3.  3

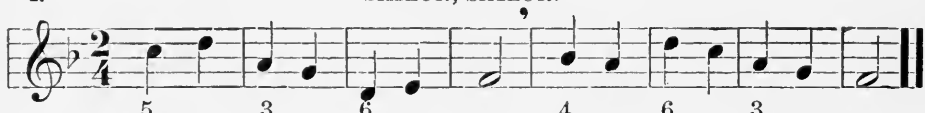
4.  1

5.  1

## 291. Two Songs for Sight-singing.

1.

SAILOR, SAILOR.



Sail - or, sail - or, o'er the sea Bring some pret-ty things for me.

Christina G. Rossetti.

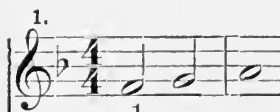
IF I WERE A QUEEN.

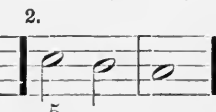
2.

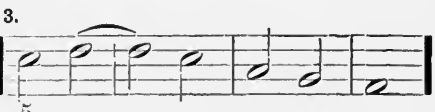


1. If I were a queen, What would I do ? I'd make you king And I'd wait on you.
2. If I were a king, What would I do ? I'd make you queen, For I'd marry you.

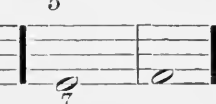
## 292. Exercises.


1.  1

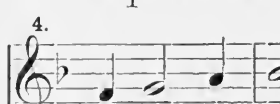
2.  5

3.  5

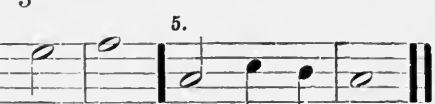
4.  1

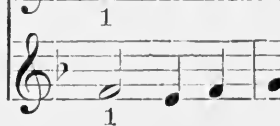
5.  3

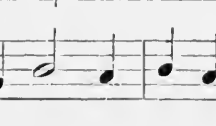
6.  1

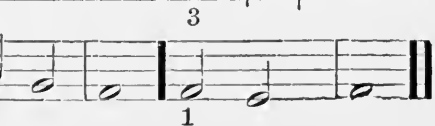
7.  1

8.  1

9.  1

10.  1

11.  1

12.  1

### 293. Exercises.

1. 2. 3. 4. 5.

8 8 1 5 1

### 294. Love Me—I Love You.

Christina G. Rossetti.

6.

8 21

1. Love me,— I love you, Love me, my ba - by,  
2. Mother's arms un - der you, Her eyes a - bove you,

Sing it high, sing it low, Sing it as may be.  
Sing it high, sing it low, Love me, I love you.

### 295. Studies.

1. 2. 3.

1 8 5

1 3

### 296. Minuet.

8 8

# 297. Exercises.

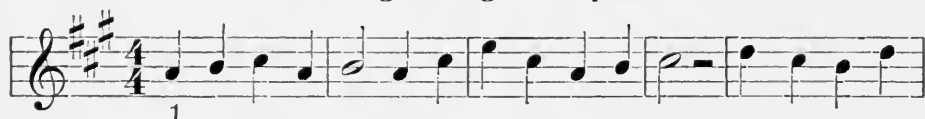
1. 

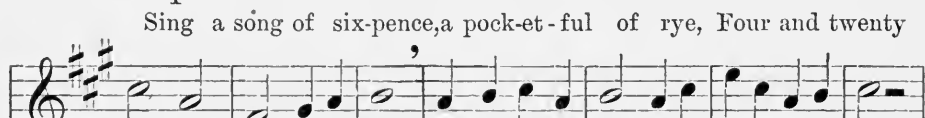
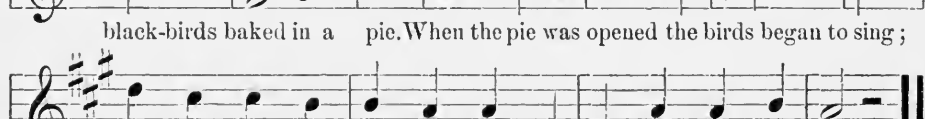
2. 

3. 


4. 

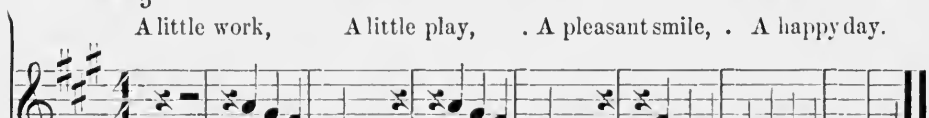
## 298. Sing a Song of Six-pence.



Sing a song of six-pence, a pock-et-ful of rye, Four and twenty  

black-birds baked in a pie. When the pie was opened the birds began to sing;  

Was - n't that a dain-ty dish to set be-fore a king?

## 299. A Little Work.



A little work, A little play, . A pleasant smile, . A happy day.  


A little work, A little play, A pleasant smile, A happy day.

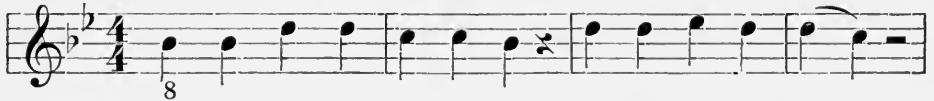
### 300. Exercises.

1. 

2. 

### 301. Cherries.

Christina G. Rossetti.



1. Moth - er, shake the cher - ry - tree, Su - san, catch a cher - ry;

2. One for broth - er, one for me, Two for moth - er more;

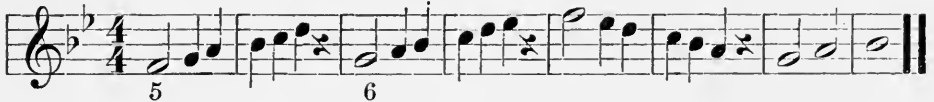


Oh, how fun - ny that will be, Let's— be mer - ry.

Six for fa - ther, hot and tired, Knocking at the door.—

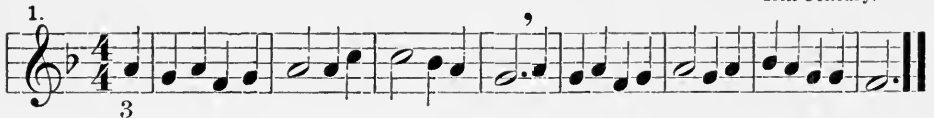
### 302. Study.

Vaccal.



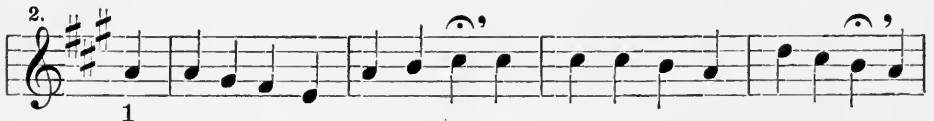
### 303. Melodies.

16th Century.

1. 

Chorale.

L. Bourgeois.

2. 





# 304. Exercises.

1. 

2. 

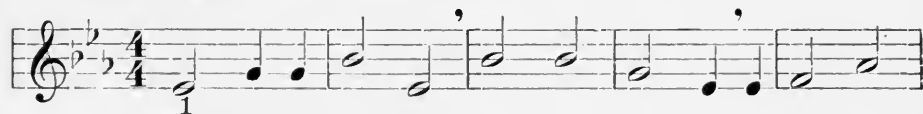
3. 

4. 

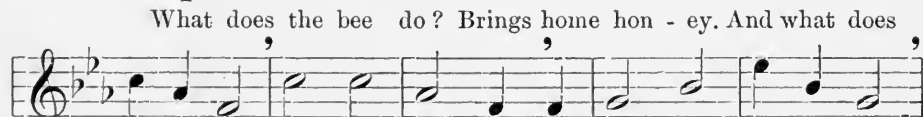
5. 

## 305. What Does the Bee Do?

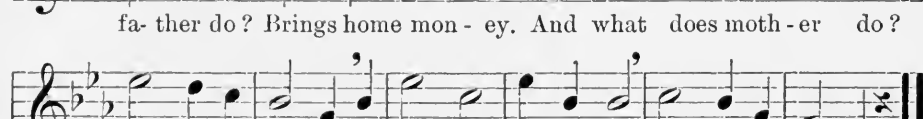
Christina G. Rossetti.



What does the bee do? Brings home hon - ey. And what does




fa - ther do? Brings home mon - ey. And what does moth - er do?



Lays out the mon - ey But what does ba - by do? Eats up the hon-ey.

## 306. Melody.





# 307. Exercises.

1.  2. 


3.  4. 

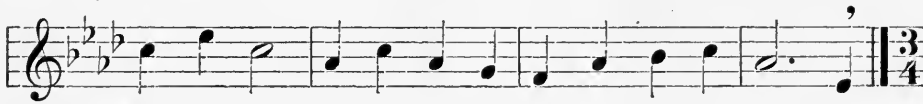
5. 

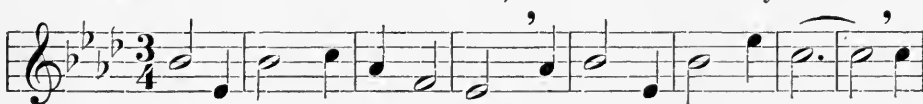
6.  7. 

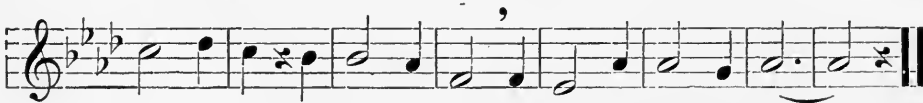
## 308. If the Moon Came.

Christina G. Rossetti.

 1  
If the moon came from heav'n Talk-ing all the way,

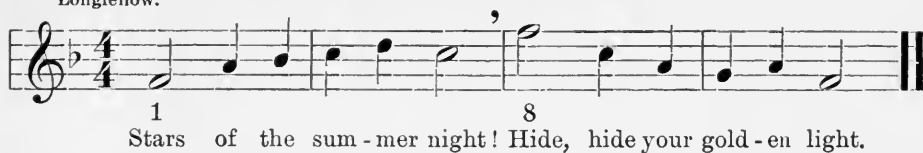
 What could she have to tell us, And what could she say? "I've

 8  
seen a hun-dred pret-ty things, And seen a hun-dred gay,— But

 on - ly think—I peep by night, And do not peep by day."

### 309. Stars of the Summer Night.

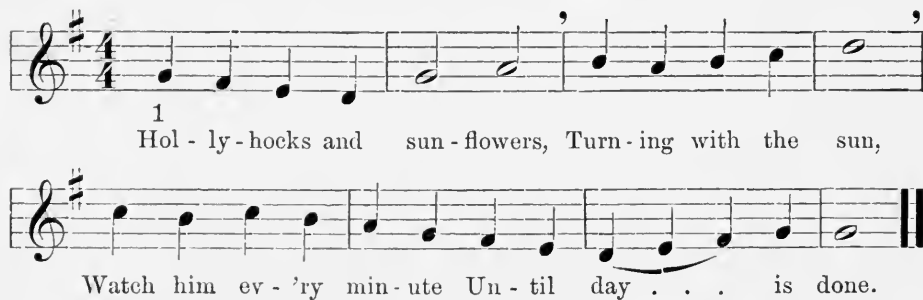
Longfellow.



### 310. Study.



### 311. Hollyhocks and Sunflowers.

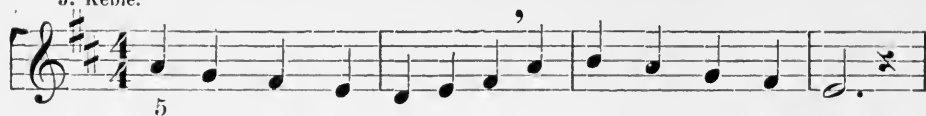


### 312. Exercises.

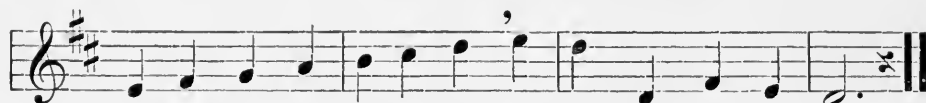


### 313. All Things Bright and Beautiful.

J. Keble.



All things bright and beau-ti - ful, All crea-tures great and small,



All things wise and won-der - ful — The Lord has made them all.

### 314. Golden-rod.



1  
Tell me, sun - ny gold - en-rod, Grow-ing, growing ev - 'ry-where,



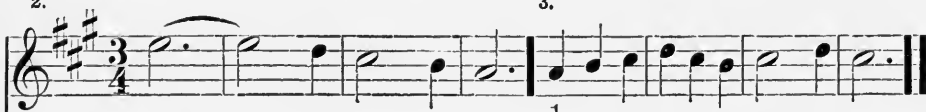
3 5  
Did the fai - ries dress you so, Comb your shin-ing gold - en hair?

### 315. Studies.

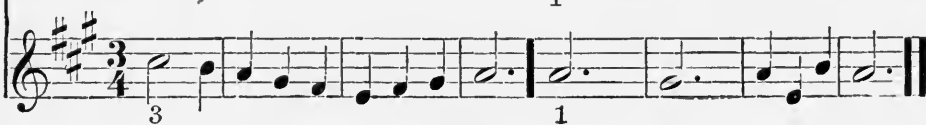
1.



2.



3.

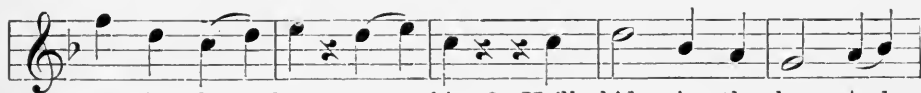


### 316. The North Wind Doth Blow.

Nursery Rhyme.



The north wind doth blow, And we shall have snow, And what will the



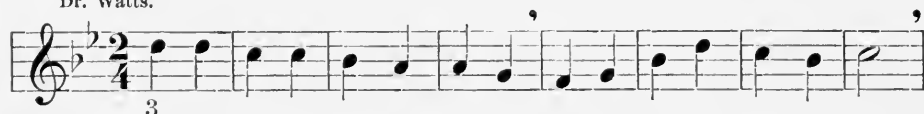
rob - in do then, poor thing? He'll hide in the barn, And



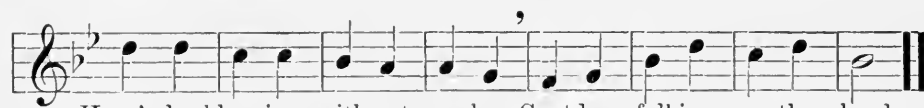
keep him-self warm, And put his head un-der his wing, poor thing.

### 317. Hush, My Dear.

Dr. Watts.



Hush, my dear, lie still and slum-ber, Ho - ly an-gels guard thy bed;



Heav'n-ly bless-ings with-out num-ber Gent-ly fall-ing on thy head.

### 318. Boats Sail on the Rivers.

Christina G. Rossetti.

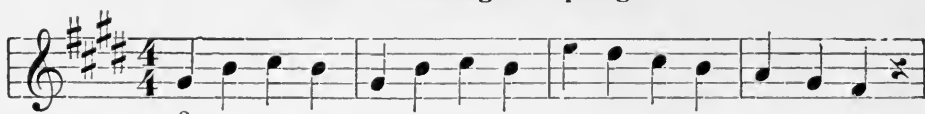


Boats sail on the riv - er, And ships sail on the seas, But



clouds that sail a - cross the sky Are pret-tier far than these.

### 319. A Message of Spring.

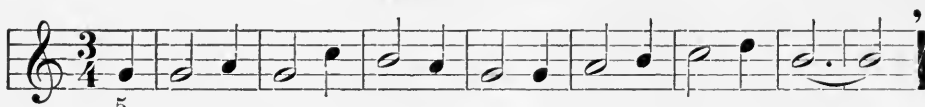


I can hear the rob-in sing-ing Out up-on his leaf-y swing,

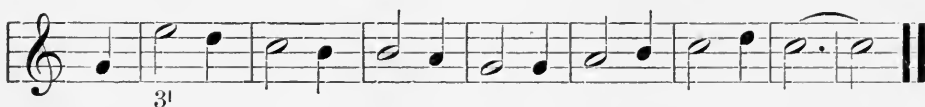


And it sounds as if he's singing, "I'm a mes-sen-ger of spring."

### 320. The Daisy.

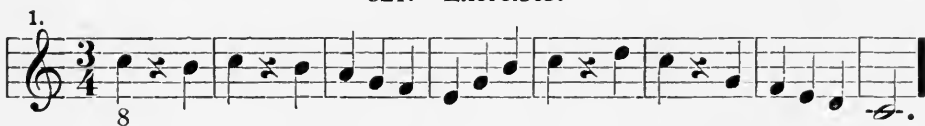


Be-fore the stars are in the sky, The dai-sy goes to rest,—



And folds its lit-tle shin-ing leaves Up-on its gold-en breast.

### 321. Exercises.



### 322. Little White Lily.

Geo. Macdonald.

3  
Lit - tle white li - ly sat by a stone, Droop-ing and  
wait - ing till the sun shone. Lit - tle white li - ly sun-shine has  
fed, Lit - tle white li - ly is lift - ing her head.

### 323. Three Little Birds.

1  
One is yel-low, two are brown, All their throats are soft with down;  
On each head a scar - - - let crown.

### 324. The Bee.

Anon.

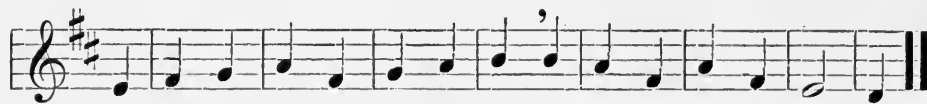
8  
I love to see the bu - sy bee; I love to watch the  
hive; When the sun's hot They lin - ger not; It makes them  
all a - live,— It makes them all a - live.—

### 325. The Brook.

Tennyson.



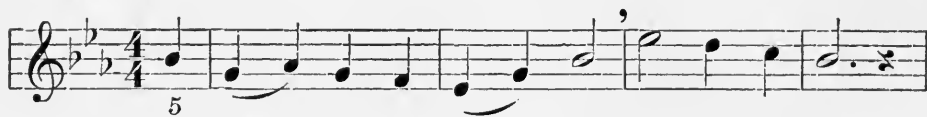
I chat - ter, chat - ter as I flow To join the brimming riv - er;



For men may come and men may go, But I go on for - ev - er.

### 326. Nell and Her Bird.

Mrs. Dodge.



Good - bye, — lit - tle bird - ie, Fly to the sky,

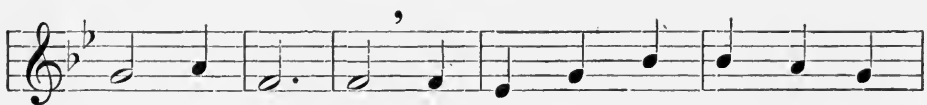


Sing - ing and sing - ing a mer - ry good - bye,

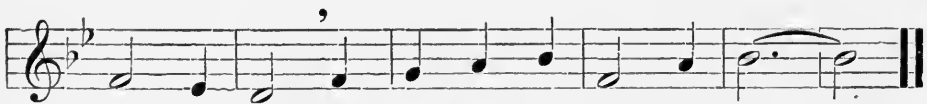
### 327. Two Ears and One Mouth.



Two ears and one mouth have you: — The rea - son, I



think. is clear; — It teach - es, my child, that it



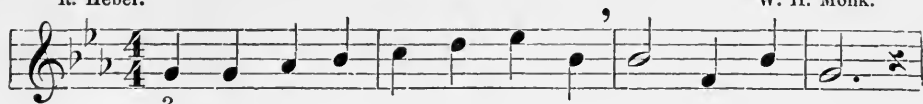
will not do To talk a - bout all you hear, —



### 328. Evening Hymn.

R. Heber.

W. H. Monk.



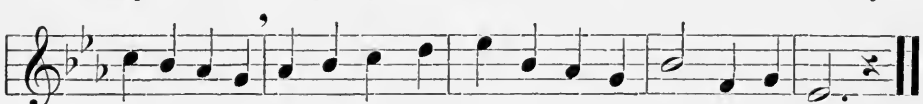
God, that mad-est earth and heav-en, Dark-ness and light!



Who the day for toil has giv-en, For rest the night!



May Thine an-gel-guards de-fend us, Slum-ber sweet Thy

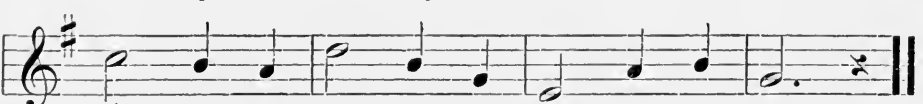


mer-cy send us, Ho-ly dreams and hopes attend us This live-long night.

### 329. Lily Bells.

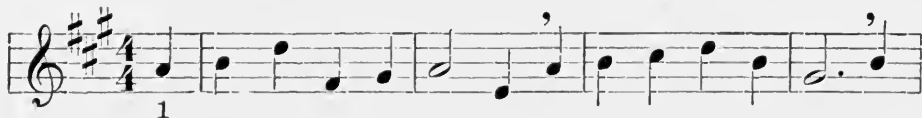


Li-ly bells, li-ly bells, ring soft and fine,



Call-ing the rob-ins and squir-rels to dine.

### 330. Do Something for Each Other.



Do some-thing for each oth-er, Tho' small the help may be; There's



com-fort oft in lit-tle things, Far more than oth-ers see.

### 331. Pretty Little Snow-flakes. (Rote.)

L. R. Smith.

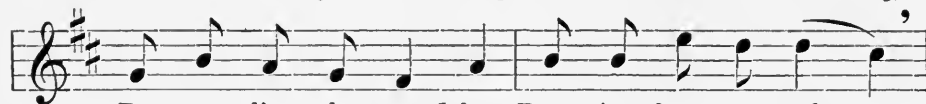
Clarence T. Steele.



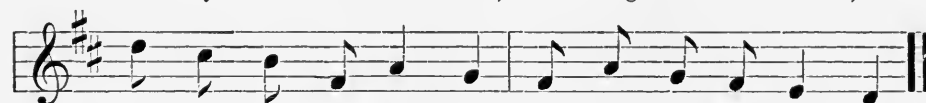
1. Pret - ty lit - tle snow - flakes, Cov'ring up the grass - es,  
2. Pret - ty lit - tle snow - flakes Still are fall - ing, fall - ing,



- Fall - ing in the wood - land Where the streamlet pass - es.  
On a moon-light eve - ning You can hear them call - ing,



- Pret - ty lit - tle snow-flakes, Danc - ing down to - geth - er,  
Pret - ty lit - tle snow-flakes, Fall - ing thro' the hours,—



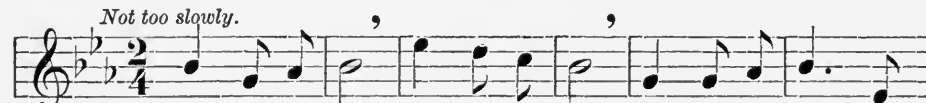
- Call in fai - ry voi - ces "This is win - try weath - er."  
Whis - per to the chil - dren, "We are fai - ry flow - ers."

### 332. Sleep, Dolly, Sleep. (Rote.)

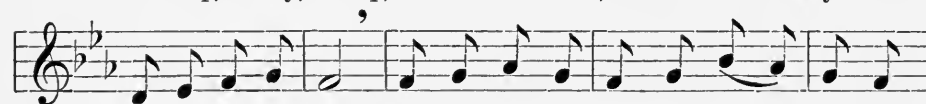
Words Adapted.

Clarence T. Steele.

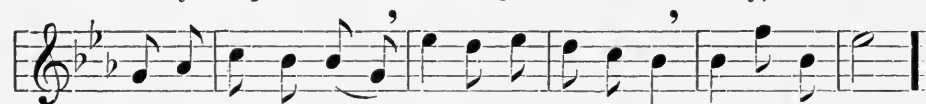
*Not too slowly.*



1. Sleep, dol-ly, sleep, soft - ly re - pose, Sleep, dol-ly, sleep, your  
2. Sleep, dol-ly, sleep, till I re - turn; While I'm a - way a -



- lit - tle eye-lids close, While in school to learn I'm try - ing, You at  
man - y things I'll learn. I must go to school each day, You have



- home a - sleep are ly - ing, Sleep, dolly, close your eyes, sleep, dolly, sleep.  
time e - nough for play. Sleep, dolly, close your eyes, sleep, dolly, sleep.

## XVI. SONGS FOR SPECIAL OCCASIONS.

### 333. Little Soldiers.

1 = *a<sup>b</sup>*. Dict. 15<sub>1</sub>. 5<sub>1</sub>321. 151. 16<sub>1</sub>1. 1465. 3253. 17<sub>1</sub>16<sub>1</sub>. 6<sub>1</sub>2421. 5<sub>1</sub>121  
3231.

Enun. (*a<sup>b</sup>*.) Birthday, banner, shining, soldiers, marching, footsteps, bright,  
Washington.

Alice E. Allen.

A. Williams.



1. On this hap - py birth - day On - ly just be - gun,
2. See our lit - tle ban - ner Shin - ing in the sun,



Though we're small, we're sol - diers all, Like George Wash - ing - ton.  
Though we're small, we're sol - diers all, Like George Wash - ing - ton.



We are lit - tle sol - diers, March - ing ev - 'ry one,  
We are lit - tle sol - diers, March - ing ev - 'ry one,



Fa - ces bright and foot - steps light, For George Wash - ing - ton.  
For the right we mean to fight, Like George Wash - ing - ton.

### 334. Our Colors.

8 = c<sup>l</sup>. Dict. 53458. 58768. 862<sup>l</sup>. 5648. 53128. 56878.

Enun. (g.) Wearing, glorious, colors, steadfast, courage, truth, gladness, cheers, mem'ry, heroes, greatness, recorded, Lincoln, hearted, Washington, loved.

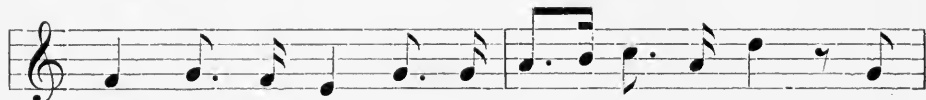
Alice E. Allen.

Winifred Butler.

*March time.*



1. To - day we are wear - ing the Red, White and Blue, Our  
2. We wear them in mem - ry of he - roes we love, The



glo - ri - ous col - ors, So grand and so true. The  
great ones whose glo - ry's re - cord - ed a - bove. For



red stands for cour - age, The blue is for truth, The  
Lin - coln, great heart - ed, and Wash - ing - ton, too, They



white is the col - or of glad - ness and youth. Then give three cheers for the  
both loved as we do the Red, White and Blue. Then give three cheers for the



Red, White and Blue, The col - ors we love so stead - fast and true.

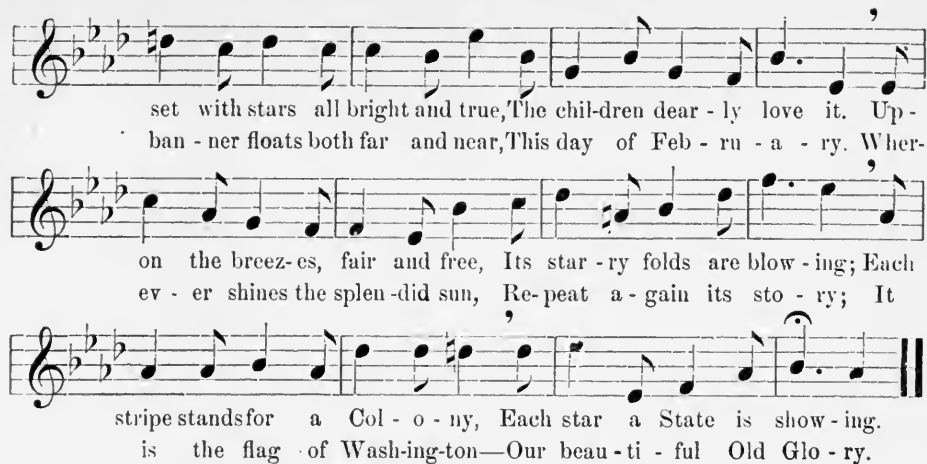
### 335. Old Glory.

Enun. (ab.) Above, children, dearly, breezes, starry, folds, stripe, colony, banner, February, splendid, repeat, Washington, beautiful.

Alice E. Allen.



1. 'Tis red and white and just as blue As skies that shine a - bove it; 'Tis  
2. Let songs ring out with right good cheer, Let ev'ry heart be mer - ry; Our



set with stars all bright and true, The chil-dren dear - ly love it. Up -  
ban - ner floats both far and near, This day of Feb - ru - a - ry. When  
on the breez-es, fair and free, Its star - ry folds are blow - ing; Each  
ev - er shines the splen-did sun, Re - peat a - gain its sto - ry; It  
stripe stands for a Col - o - ny, Each star a State is show - ing.  
is the flag of Wash-ing-ton—Our beau - ti - ful Old Glo - ry.

### 336. God Bless Our Native Land.



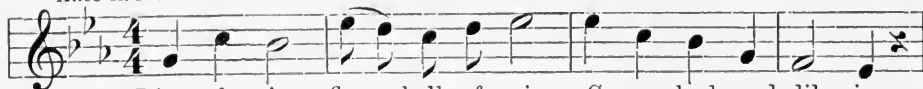
1. God bless our na - tive land! Firm may she  
2. For her our pray'r shall rise To God a -  
ev - er stand Thro' storm and night; When the wild  
bove the skies; On Him we wait. Thou who art  
tem - pests rave, Rul - er of wind and wave,  
ev - er nigh, Guard - ing with watch - ful eye,  
Do Thou our coun - try save By Thy great might.  
To Thee a - loud we cry, God save the state!

### 337. Arbor Day.

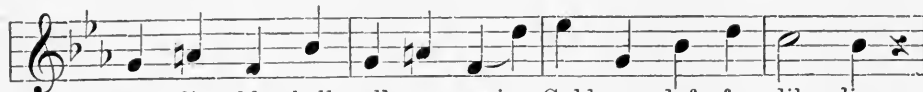
1 = *eb*. Dict. 365. 45678. 8653. 8357. 2876. 5621.

Enun. (*b*.) Crocus, lilies, tulips, bluebells, daffodillies, petals, thrushes, budded, blossoms.

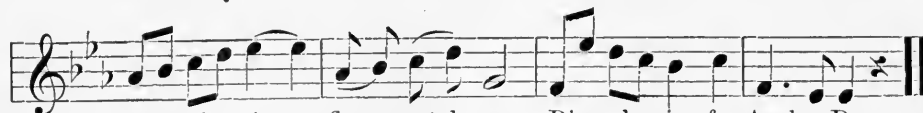
Alice E. Allen.



1. Ring, oh ring, flower bells of spring—Crocus buds and lilies,
2. Sing, oh sing, sweet birds of spring—Robins red and thrushes,
3. Wing, oh wing, dear days of spring—Bees are gay - ly hum-ming,



Tu - lips, blue-bells, all a - swing, Gold - en daf - fo - dil - lies.  
Where the bud - ded branches cling, Where the soft wind rush - es.  
To the blos - soms whisper - ing, Ar - bor Day is com - ing.



Ring, oh ring, — flower petals gay, Ring, oh ring for Ar - bor Day.  
Sing, oh sing on each glad spray, Sing, oh sing for Ar - bor Day.  
Wing, oh wing — bright hours away, Bring, oh bring dear Ar - bor Day.

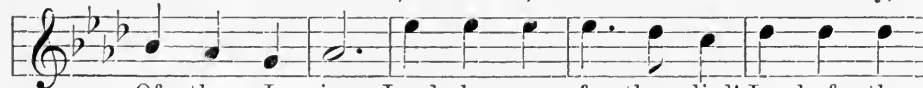
### 338. America.

Rev. S. F. Smith.

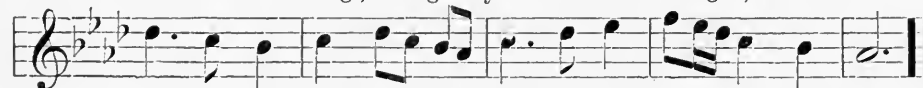
Henry Carey.



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee—Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God, to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet freedom's song; Let mor - tal tongues a - wake; Let all that  
To Thee we sing; Long may our land be bright, With freedom's



Pil - grim's pride! From ev - 'ry moun - tain side Let free - dom ring.  
tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
breathe par - take; Let rocks their si - lence break, The sound pro - long.  
ho - ly light; Pro - tect us by Thy might, Great God, our King.

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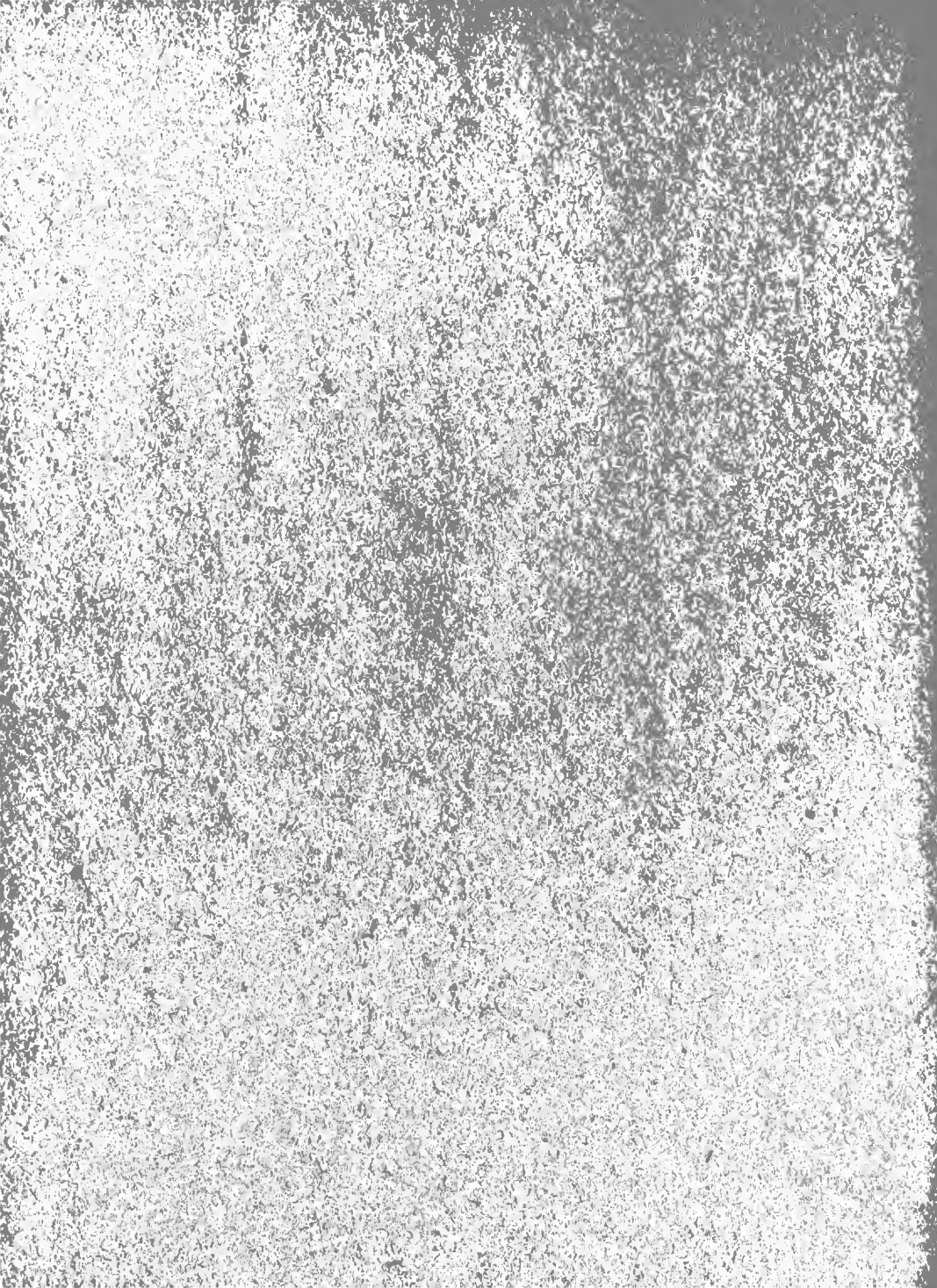
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